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The Purpose of Life in Christian Faith in the Areas of Literature and Dance

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The Purpose of Life in Christian Faith in the Areas of Literature and Dance

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Professor Judith Scalin

In partial fulfillment of

The Bachelor of Arts Degree in Dance

Loyola Marymount University

December 15, 2011

The Purpose of Life in Christian Faith in the Areas of Literature and Dance

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The Purpose of Life in Christian Faith in the Areas of Literature and Dance

Lyung Ha Kim

The class was called "To Dance Is Human." The first question that came to my mind, even before the first class, was 'What does it mean to be human?' I wasn't so interested in asking 'What is a human being?' for me, the thing that was asking the question was already the answer. The name of the class, "To Dance Is Human," has two things. First, 'to dance' is describing a verb. It is a doing. Secondly, 'is human,' indicates a noun; an existence. As a dance major, 'to dance' was quite a large part of my doing in my undergraduate college life. The moment I was born, even before I could formulate the question, "What is a human being?" or "What does it mean to be human," I began my being as a human. As soon as the question, "What does it mean to be human" was formulated in my head, the initial answer was simply "to live," which soon brought up chains of questions, 'What does it mean to live?' 'Why?' 'What for?'

In **The Purpose of Life in Christian Faith in the Areas of Literature and Dance**, I will discuss and present the question, "What is the meaning of life?" in the areas of Christianity, Literature, and in Dance. I've invested a major part of my time as a young adult in these three areas, and would like to discuss how they are related to me as a human being, as well as why I chose to spend time with them. Each area provides a unique way of presenting and processing the question, but all answer the one central question of the purpose of one's life.

In my research, I used primary and secondary sources. As the research advanced, the thesis became more philosophical due to the topic that involves a rather fundamental inquiry

into the human beings. Also, epistemological exploration naturally led to discuss Christianity as the basis, because Christianity provides an 'a priori' belief for discussing all other areas in my life. Therefore, the thesis begins with a personal testimony of my faith in Christianity along with the fundamental belief in Christianity based on the Bible on which the other two areas are explored. In discussing literature, I present a literary work, *The Brothers Karamazov*, by Fyodor Dostoevsky in order to extrapolate that the meaning of life exists inside a man who leads his life with a clear understanding of God's love as manifested in Christ Jesus, who takes Him to be the Lord. The text is explicated to present how the author's writing, the character's speaking – or the my reading of the text, and my interpretation of what is read, all come together to reveal a truth, that has an impact on the formation of my own belief and understanding about the specificities of my life in light of my purpose in life. In the area of dance, using two articles that discuss one's identity in relation to art and dance, I will explore the interconnectedness between Christianity, writing, and dance that together serve as a very accurate autobiography of a person, particularly, a dancer.

* * *

The meaning of my life as I understand it thus far began with my accepting Jesus Christ as my Lord and Savior. The notion of myself as a sinner unveiled itself before me, I think, as soon as I saw Christ right there to catch me.

As far as my memory allows me, I've been the church-going, goodie two shoes type of a person. I was told I was witty and I thought myself that, and I was told I was nice and I thought myself it, too. There was not much meaning in God's words, "love thy neighbor," for it was naturally very 'me', to do so, and loving my enemies was even more a "needless to say" kind of a topic because I had no enemies.

My little being as the only daughter of two respectable doctor parents, and all the ease and comfort that came with that 'self' is where I dreamed my dreams. In such an enabling atmosphere, I made sure I kept up with the 'self'. In my mind my 'self' was essentially good: church-going, kind, and loving, because I knew I would kill to keep up with that essence I believed was me. With such confidence and assurance, I left my family and home in Korea at the age of fourteen and moved to Oregon; where nothing was enabling anymore.

I was nobody or too-many-nobodies in the foreign land. I was moving amidst a crowd of white Americans in the little city of Eugene. I was not American in all kinds of ways; I was not white, black, or any other color that they called "American." I was not even Korean-American, and I was at best, "not illegally in the States." I longed to be mister and misses' daughter so-and-so. Or maybe I longed to be somebody who was okay to be her, without having to answer any questions about who she was. Most grievously, lost in the confusion, I found myself to be no longer the 'self' I was so sure of. I suffered a serious depression for the five years I lived in Oregon, and my experience was like being in Frankl's camp, with Ivan's struggle.

The only strength I had then was my thoughtless cries to God, seeking for things I couldn't identify back then. In a place where my wits made no sense, and in a place where I needn't look after the world's suffering because I was in the worst kind myself, I asked God to give 'me' back. I demanded God that I need my good, church-going, kind, loving 'self' back. Each day I asked and denied God because I refused to accept the nobodies I had to face each day.

My prayers were answered one day when all hell broke loose. It was on the day of my high school graduation. Mother had come. After the ceremony, while we were waiting for our

lunch at a quiet restaurant, she told me that she and dad have been separated for a year. I facts about the new didn't surprise me, for I've known their marriage to be a failing one all along, but the feeling of betrayal that consumed me at the time, was something I could not ignore.

The moment I chose to see that I had fought my battle all by myself throughout my high school years, without any help of my parents, only to be told that they've failed to keep up their only job, as my parents – not to mention they had each other, and I, was alone, infuriated me. At the time, I didn't know how to be angry, because I had trained myself to have the kind of 'essence' that did not know or express such thing as anger. Even before I could identify the anger in me, my feelings and thoughts about my own father turned into hatred, in which I found myself wishing him gone. When I caught myself wishing him gone, as in his disappearance from the face of this earth, I realized I had murdered a man in my heart. Then the thing I had tried all my life to avoid from facing, the thing I was ignorant of, pre-Eugene Oregon, and the thing I kept under the medical condition called "depression," was staring into my eyes. I was a sinner from the beginning.

The pure reality of the newly acquired fact about myself was one that should have been horrifying and unbearable. Surprisingly, possibly at the very moment, my life-long belief in Christianity, the central belief that Jesus Christ died for all the sins of the world, became a reality inside my heart. Christ had died for the world, and in the world, was me. He had died for that very moment when I saw myself as a helpless sinner, wishing her own father to disappear in her life. He died for that very moment when I shouldn't have been able to bear myself as a girl no longer good, and no longer able to love.

Belief is one's attitude towards an object that allows one to accept the object to be true. It works as a frame in which a relationship is formed between the believer and the

believed object. In the Acts of the Apostles in the Bible, Paul's life that reveals his faith shows that ownership of authority in the relationship between the believer and the believed object is the fundamental determining factor in the differing outcomes of the journeys.

In Paul's belief, the object of belief is one that is absolute and unaffected by the various circumstances he faces, because the authority that deems his belief to be true rests in God, and is not in Paul's ability to feel or reason. Paul's attitude towards his belief in the "good news" is revealed in the way he describes the believers' relationship with God during his speech to the Athenians. Paul's recognition of the authority of God over his own being is shown when he says, "In [God] we live and move and have our being" (Acts 17:28, New International Version).

Paul's identification of his being as well as his message with God's authority allows him to freely proclaim the truth to the Athenians who have built many idols for themselves to worship. Paul is able to speak without compromising the truth about his belief in consideration, or in fear of offending the audience, because the truth about what he says lies within God and not himself. In Acts chapter 17 verses 22 through 28, Paul simply reveals the truth about God by saying, "the God who made the world and all that is in it, the Lord of heaven and earth, does not dwell in the sanctuaries made by human hands," and only as an indirect effect, proves the foulness of the Athenian's idol worship (Acts 17:24, New International Version). By assigning his very being to God, he shows that the content of his belief proclaimed to his audience does not have its source from his own opinion, but from God.

The same criteria that determines a person's belief in God as practiced by Paul appears in Paul's speech to a crowd in Antioch. Even though the scene, the audience, and the speaker are different, Paul says that the "word of salvation has been sent" to those "who are

God-fearing" (Acts 13:26, New International Version). Again, this shows in the same way that the determining factor of a believer who God promises his "salvation" does not change according to the changing environment. Rooted within the authority of God, Paul's belief in the "good news" maintains unchanged and is able to stay consistent in achieving the purpose of his journey. To confirm his successful journey, in the closing line of the *Book of Acts*, it says, "and with complete assurance and without hindrance [Paul] proclaimed the kingdom of God and taught about the Lord Jesus Christ" (Acts 28:31, New International Version).

Fyodor Dostoevsky presents faith in Christianity in a particular rhetorical scene in the discussions between two characters in *The Brothers Karamazov*. The conversations between the two brothers, Alyosha and Ivan, reveal two extremely different attitudes one can have towards God. While they both agree on the existence of God, recognize the sufferings in the world, and feel the pains of suffering, Alyosha is in a relationship with God, where he accepts God's lordship in his life, whereas Ivan rejects God from having any relation to his life unless God conforms His ways to Ivan's own ideas. Each brother represents different beliefs, which are closely related to their understanding of the meaning of life. The peace Alyosha finds within his faith about the purpose in his life and Ivan's endless struggle in rejecting Christ's love that leaves him even more directionless and answerless about himself reveals that a person's acceptance of God's sovereignty over his life is directly related to the discovery of the purpose of his life. Fulfilling one's nature that God created and redeemed through Christ is the purpose in a man's life.

The purpose of my life is to be a faithful servant to God the creator, redeemer, and sanctifier, much like what Alyosha lives for. Alyosha is committed to "a whole life's obedience...attain to perfect freedom" as a priest, a son to his father, a brother, a friend, and

most importantly, a son of God (Dostoevsky, 2002, p. 27). In the same way, am also committed to serve God with all of who I am. I believe the "perfect freedom," into which God had called all His creation "in the Beginning", and into which He is recalling them through Jesus Christ (Genesis 1:1, New International Version). The purpose of life is in the hands of the Creator, and the meaning within that life is found not only in the original design from the creation story of the Bible, but it is essentially proven to the world in God's love for his creation in Christ's redeeming love.

The conversations about human suffering and freedom in the chapter titled, "The Grand Inquisitor," involves the fact about redemption through Jesus Christ, and show that the answer lays in one's acknowledgment of Christ's love. Ivan rejects this love, saying, "Christ's love for people is in its kind is a miracle impossible on earth" (Dostoevsky, 2002, p. 235). Ivan's dilemma is in that he recognizes "Christ's love for people... [As] a miracle," but believes it to be impossible "on earth" (p. 237). Ivan's dependence on his intellect stems from him whose reasons draw from what is seen "on earth" and causes his thoughts to always begin from his own ideas. Alyosha's belief in Christ's love shows that "Faith is not born from miracles, but miracles from faith," which is to say that unlike Ivan, the way Alyosha understands the world begins from his faith, and he sees the world through the lens of his faith (p. 26). His faith in Christ's love leaves no doubt about the goodness of God, despite the sufferings in the world; such is a miracle.

In the 'Grand Inquisitor,' Ivan speaks of the New Testament story where Jesus is tempted by the Satan, and argues that Jesus should have listened to Satan in order to save humans from the suffering of having to choose for themselves (Luke 14:1-13, New International Version). Ivan understands the weakness of human nature, and where with free-

will, humans cannot be trust to always choose the right things. He imagines a world where there is no free will of one's own to choose, but a world where humans function on the things chosen for them. My interpretation of Ivan's ideal world looks like a place where humans are enslaved within a fear-driven system where one's only concern in life is in his receiving of the "bread" (Dostoevsky, 2002, 254). Interestingly, Ivan understands that human nature is a kind of one that "will destroy himself...even if there is bread all around him" (p. 254). This reveals Ivan's central conflict, which is the dilemma of his deep concern and understanding of human frailty and his inability to see beyond his human being-ness.

Based on the fact that the story of the "Grand Inquisitor" is told to be Ivan's own prose poem, and seeing that the Grand Inquisitor's arguments reflect Ivan's own ideas, the end of the story where Jesus kisses the Grand Inquisitor also seems to reveal another level of Ivan's struggle. As the Grand Inquisitor tells Jesus, "I know too well what you would say," Ivan's struggle is not in the knowledge itself but his prideful attitude about the knowledge (Dostoevsky, 2002, p. 250). The pride and confidence shown in the Grand Inquisitor's lecture to Jesus Christ is Ivan's own pride and confidence. The Grand Inquisitor says to Jesus, "You thirsted for love that is free and not for the servile raptures of a slave before a power that has left him permanently terrified," which is enough to show that the Grand Inquisitor clearly understands Jesus' intentions for His actions (p. 256).

The real weakness I human-beings is revealed in the pride in both the Grand Inquisitor and Ivan when the Grand Inquisitor says, "You overestimated mankind, for, of course, they are slaves, though they were created rebels" (Dostoevsky, 2002, p. 256). The pride in their own evaluation about Jesus' intention leads to a great error in thinking that mankind "were created rebels." It is not true that Jesus "overestimated mankind," but rather

gave Himself up to justify them, as said in Acts, "through [Jesus] everyone who believes is justified from everything you could not be justified from by the law of Moses" (Acts 13:39, New International Version). God did not create rebels. In the book of Genesis, it is said that God saw all of His Creation and "saw it was very good" (Genesis 1:31, New International Version). Humans were made rebels when sin came into this world, corrupting all creation. It is God's love for His creations manifested in Christ Jesus that justifies us who "could not be justified from by the [Law]."

Initially, the cyclical pattern of his questions answered by his own questioning self seems to serve as a meaning for his life. However, still with the problem of pride, knowledge and understanding has no effect on solving Ivan's dilemma. As exposed in the story of the Grand Inquisitor, Ivan not only sees that he "need[s] retribution," but also understands that the all encompassing retribution is offered to him through Christ (Dostoevsky, 2002, p. 244). The Grand Inquisitor, even after experiencing Jesus' response to his cruel lecture, rejects Him. Ivan creating such a poem resonates with his insistence on asking for the retribution to be "not somewhere and sometime in infinity, but here and now, on earth, so that [he sees] it [himself]" (p. 244). The story of the Grand Inquisitor, and the argument presented by the character in Ivan's story is the "retribution...here and now, on earth," designed by Ivan himself. As the observer of suffering, he continues to freely express great disgust in God's part in it, and his disapproval of God's ways, but when he falls into his own suffering, he cannot help himself.

Ivan tries to understand the world through what he sees, and falls into the dilemma of imagining God as both the Creator and the destroyer. This dilemma turns into a real struggle when he sees that he's the enabler of his father's death. The guilt becomes unbearable in the

end, and has a mental collapse. Alyosha is able to believe in the goodness of God despite the sufferings in the world because he understands the world and its Creator through faith; in his faith, he is able to overcome his own weakness and show love to his struggling brother. Alyosha's love for his brother is available because Alyosha first experienced God's love that overcomes not only suffering but death itself. Alyosha understands that "He who loves men, loves their joy," showing no doubt about God's goodness (Dostoevsky, 2002, p. 360). Similarly, believe that "By faith we understand that the universe was formed at God's command, so that what is seen was not made out of what was visible" (Hebrews 11:3, New International Version). Like Alyosha, the purpose of my life is rooted in my Christian faith, which is unchanging despite the changing circumstances and how difficult they may be. In my life, I wish to give myself up to be used to help people like Ivan surrender to Christ's love. I believe in doing this not merely through convincing words or logical arguments, but through love from Him who loved us first.

I believe in God's words spoken through Paul when he says, "Praise be to the God and Father of our Lord Jesus Christ, the Father of compassion and the God of all comfort, who comforts us in all our troubles, so that we can comfort those in any trouble with the comfort we ourselves have received from God" (2 Corinthians 1:4-5, New International Version). My own struggles and questions in life allow me to see the purpose in my life. I must admit that I have a 'struggling Ivan' in me as well; this is simply my being human, but most importantly, Christ's love for me is one that overcomes all of my frailty. Jesus is my Lord who has called me back into His ways, but he is also my Father. Very much like Ivan, when I put my own reasoning and stubbornness above God's words, I, too, ask questions such as, 'Why?' 'Why now?' and 'Even now?' Even though God has all the answers and the power to convince me,

instead of making me succumb to His plans by force, He first kisses me, like Jesus in the "Grand Inquisitor." He is equally interested in loving me by showing that He understands my inner conflicts cause me to challenge His words, as He is interested in guiding me with His righteousness. This is how I believe that I "can comfort those in any trouble with the comfort [I] have received from God," as His servant, and as His daughter.

Faith begins with putting God's words before one's own thoughts not out of fear, but out of his love for God who first loved him. This allows a man to envision his true selfhood in the way God meant for him to be. Throughout the journey of life, an individual adjusts his visions to be more like God's, and in slowly coming to see himself and the world the way the Creator sees them, his free will no longer chooses what is destructive for him and the world. Unlike Ivan who is enslaved by his choice to endlessly seek for an answer within himself, Alyosha is free from the 'blind leading the blind' kind of cyclical chain, and is granted a true freedom in being able to see the truth and fulfilling the purpose by following it. God is first the owner of men as the Creator, and again the owner as the Redeemer. For Alyosha, and for me, the purpose, that is who God is, found us.

Alyosha's purpose in life is to serve God by loving others as Jesus did is being lived through his vocation as a priest as well as through other identities. I am also many things: a daughter to my mother, a cousin, a friend, to name a few, but most importantly, I am a daughter of God. With all that I am, I believe in the slave owner's freedom in the same way I believe in the freedom of the slave. Slave owner deserves to be loved and to be happy just as much as the slave deserves to be loved and to be happy. The slave is as weak and as destructive in having the same corrupted form of the human nature that the slave owner has. Terrifying it may be, but the truth is that I am both the slave owner and the slave. If I had

stopped at merely understanding the bleakness like Ivan, I would not have any reason to dream.

My faith allows me to have hope in my future vocation as a counselor and a missionary to the broken families and relationships. As Alyosha struggled with his relationships even as a priest, I too, struggle with my own brokenness in myself and in relationships with other people. Even though I understand my weaknesses, I have surrendered to the fact of God's words that says there is God's love that encompasses even my very confident and accurate understanding of my doom. By grace I am more of an Alyosha than an Ivan, and my "Faith is being sure of what we hope for and certain of what we do not see," which is where my purpose in life is rooted in the long run, and what I hope my daily actions reveal (Hebrews 11:1, New International Version).

Similar to how literature helps to reveal the truth about humans, dance helps to be "certain of what we do not see," which is a genuine image of one's own self. God has perfect images of all of us, but we don't always see them ourselves. In a world corrupt through sin, there are more things affect us in ways that distort our self-image, than those help to restore. Dance is an area where, with good discretion, we can experience discovery and restoration of our self-image. By understanding dance in light of the Christian Worldview, and seeing Isadora Duncan's experience of creating an autobiography in relation to a theory that considers dance as a form of autobiography, I believe in a healing of self-image through dance, which is essentially a discovery of one's purpose in life.

Firstly, understanding dance in a Christian Worldview is not a widely discussed matter that, however, must be acknowledged properly. In the "Art and the Christian," Jerry Solomon and Jimmy Williams, posit the following questions: "Could the truth of Christ be

expressed legitimately through art? Could Christians give positive attention to the art of non-Christians?" (1997). In an attempt to answer the question, the more general discussion of "aesthetics," common to Christians and non-Christians alike, are presented.

"One of the most prevalent ways of approaching art is to simply say that "beauty is in the eye (or ear) of the beholder." The incident also serves to show that concepts of "good" and "bad," or "beautiful" and "ugly," or other adjectives, are part of our vocabulary when we talk of art. This is true whether we believe such terms apply only to individuals or everyone. The vocabulary pertains to a field of philosophy called aesthetics." (Solomon & Williams, 1997).

Aesthetics is a philosophy because it involves individuals' opinions on the art that is inseparable with one's sense of morality and value in life. One's perception of art whether as a dancer, audience, or a choreographer, always involves a mind that is aware of one's sense of self.

It's important to understand that "the major premise of a Christian world view, including a Christian aesthetic, is that God is the Creator," and

"Since we are made in God's image that must include the glorious concept that we too are creative. After creating man, God told him to subdue the earth and rule over it. Adam was to cultivate and keep the garden (Gen. 2:15) which was described by God as "very good" (Gen. 1:31). The implication of this is very important. God, the Creator, a lover of the beauty in His created world, invited Adam, one of His creatures, to share in the process of "creation" with Him. He has permitted humans to take the elements of His cosmos and create new arrangements with them. Perhaps this explains the reason why creating anything is

so fulfilling to us. We can express a drive within us which allows us to do something all humans uniquely share with their Creator.” (Ryken, 1981, p. 70) (Solomon & Williams, 1997).

In this sense, dance and the work of creating dance are exactly what God meant for us to do. It is easy to see that choreography is a work of creation, but the created work of dance is once again a work of creation. When the created dance is performed in front of the audience, the dancer’s dancing self is being created in every moment of the movements, and the whole reality of the dance being performed and the audience receiving the performance is another work of creation in itself. Jerry Solomon and Jimmy Williams say that “the arts are imperative when considered from the biblical mandate that whatever we do should be done to the glory of God (I Cor. 10:31).” Since “the glory of God” is the purpose in which all of His Creation was made, dance, in all of its form – other than “dances” that are labeled as “dance” but really is a disguised form of sin – is a medium in which human beings are meant to experience.

Dance in the history of human beings is seen in the Bible as well as in the modern day writings of artists like Isadora Duncan. Jerry Solomon and Jimmy Williams provide a few examples:

“Music and dance are often found in the Bible. In Exodus 15 the children of Israel celebrated God’s Red Sea victory over the Egyptians with singing, dancing, and the playing of instruments. In 1 Chronicles 23:5 we find musicians in the temple, their instruments specifically made by King David for praising God.” (1997).

Such is an evidence that dance is a tool for which the man communicate with God, in which the purpose and self-identity is contained.

In Isadora Duncan’s autobiography *My Life*, she says,

"...intervals that seemed thousands of years of suffering and pain and through with in sheer defense, in order to go on living, I emerged an entirely different person, do not appear at all long here. I often ask myself desperately, what reader is going to be able to clothe with flesh the skeleton that I have presented? I am trying to write down the truth, but the truth runs away and hides from me. How find the truth? If I were a writer, and had written of my life twenty novels or so, it would be nearer the truth" (1955, p. 323).

Ann Albright explains Duncan's last words by saying that "she claims, instead, that were she a novelist, the 'truth' of her life would be found in her novels, not in her autobiography," which is to say that a person's revelation of one's self-identity is best exposed in the self revelation through her 'doings' rather than her 'tellings' (1997, p. 179).

Albright further questions, "How closely intertwined with its own physical reality is the 'self' of dance?" and in answering, she explicates the unique quality of dance as an art form that takes movement as its essence (1997, p.180). If, the difficulty of inscribing a self-identity within a written work is due to the ever-changing being of the human, then, Albright suggests, that the "very medium [that dance] insists on changes in location, [and] on moving through spaces," is likely to be the art form that approaches very near to one's essence of being (Albright, 1997, p. 180).

Duncan says, "I spent long days and nights in the studio seeking that dance which might be the divine expression of the human spirit through the medium of the body's movements," in her autobiography, which shows the dancer's awareness of the self in relation to the divine, or God, expressed within the body's movements (Duncan, 1995, p. 323). In his essay, "Self-Invention in Autobiography: The Moment of Language," Eakins uses the

following terms: "the performance of the autobiographical act...[and] art of self-invention" (1985). In viewing dance as an adequate way of autobiographical act, then borrowing Eakins' idea, dance is 'self-invention.' In an existentialist point of view, this 'self-invention' is one that can be anything at any time, but in Christian Worldview, this 'invention' is always experienced within the guidance of God and an individual's relationship where the purpose is clearly understood between both parties.

Lastly, Albright suggests a broader look on dance and autobiography by saying,

"Seeing instability only in view of its rather frightening psychic consequences [as relevant to constantly changing circumstances], these scholars are nonetheless hard pressed to find a representation of the unified self which does not seem romantically nostalgic. But what if we switch tracks and look at instability as motion – as the beginning of a dance" (Albright, 1997, p. 204).

"To Dance Is Human," as "To Write and Read Is Human." All acts of life is human because to be human is to be walking on the path called 'purpose of life.' Every moment of life, every ground on which one stands with whatever talent one has been given, can be a 'purpose of life' and incidentally a time of fulfilling a 'purpose of life' as long as one understands the lordship of God in his life. God is the Author, the Choreographer, and the Dancer of life. We were created in God's image. Although the entire Creation became corrupt, all was "justified" through Christ. As the redeemed author, choreographer, and dancer of life, the purpose of life is now to restore other creations to which we were called to, as Stewards of God.

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Summary of Dance Studies

: Course Reflections

Introduction to Choreography

- Approaching choreography as a form of self-expression.
- Finding sources for movement invention in music, concepts, videos...etc.
- Developing a dance guided by the inspiration from sources.
- Exploring dance concepts of space, time and energy through pedestrian movements and gestures.
- Exploring movements through mirroring exercises, repetition, and sequences.
- Practice speaking about a dance avoiding expressions of emotions, but articulating the experience of observation.
- Working in duets, trios and in groups larger than three. Communicating creative ideas to come up with a dance with a particular theme.
- Finding original movements and experiencing expressive quality of improvisation.

Fundamentals of Dance Composition I

- Invent and develop movement phrases based on images of various shapes and locomotor movements to create a dance with a specific intention.
- Improvise and experience authentic movement
- Learning how to speak about one's own dance or peers' dance using dance vocabulary:

observations and reflections.

- Learning how to articulate the observations and experiences of dance making in written form.
- Experiment with the concept of play in creating dance and also finding structure in dance making.
- Creating dance with more than one person. (Duets and groups) Experience collaboration of creative ideas to express a unified piece as a result.
- Working with an instructor, listening to suggestions and applying them to further develop the creative process of dance making.
- Experiment with different sounds of music and observe how the different qualities they bring to the same choreography.
- Performing the created dance. Remembering the original movements from the improvisation and creating a dance that can be repeated.
- Dancing and observing with awareness of the time, place, and intent of the dance. Practicing how to notice and report, as well as notice and reflect (find meaning).

(Fundamentals of Dance Composition II: Late major change)

Laban Movement Analysis

- Learn the value and utilization of dance notation discovered by Rudolf Laban.
- Learn concepts of Body, Effort, Shape and Space. Each pertaining to certain qualities of dance movement.

Dancing On the Grounds of Redemption

Lyung Ha (Chloe) Kim

Loyola Marymount University

Dancing On the Grounds of Redemption

In the introduction of *Imagine: A Vision for Christians in the Arts*, Steve Turner (2001) talks about a common dilemma many Christian artists face:

They want to "serve God," but they don't particularly want to be confined to a narrow religious market. They want to create something that reflects the passions and concerns of their faith, but they want to compete alongside their nonbelieving contemporaries. On the other hand, frustrated that there is so little distinctive Christian content in the contemporary arts, but on the other hand, they are embarrassed at the low standards of much of what is promoted as "Christian Art" (p. 9)

This dilemma is also a serious concern for many Christian dancers both as performers and as creators of art. Dancers experience this difficulty even more severely because of the fact that nature of dance involves the body, which has its own issues with the long history of misleading ideas from the church. Such concerns cause discomfort and anxiety in dancers and limit their ability to fully experience their life as artists. The solution to this problem can be found in looking into the restoration of what God originally meant; what God meant for beauty, the body, and the body in movement, before they began to distort into misrepresentations through sin and the continuation of the effect throughout the history of human life.

The correct understanding of the body, the beauty of a dancing body, and the human's ability to create dance based on the creation-corruption-redemption story in the Bible can provide Christian dancers with solid guidance that will be of support in aligning their faith with their passion for dance. By pointing out the areas in dance where God's original purpose

no extra spaces needed

you could have discussed this more

not the best option here.

synthesis
unclear
unclear meaning

has grown deficient, and reinstating correct meaning, dancers can be liberated from the erroneous religious undertone that have had unkind eyes towards this form of art. In finding true freedom to perform and create, dancers can then take part in the process of redemption of the arts as able dancing stewards of God.

God's original intent can be understood by understanding the creation story in Genesis.

In *Creation Regained*, Wolters (2005) identifies "the story of creation" and "the beauties of creation" each as the creating activity and the created order (p.13). This differentiation is interestingly related to the art of dance, as the dance performance can be seen as the "the beauties of creation" and choreography, "the story of creation" (p. 13).

Genesis, chapter one describes God's actions of creating, where after each creation, it repeats, "And God saw that it was good" (Genesis 1:10-25). The Creator who made the entire creation "saw that it was good," and the body is included as a part of the entire creation that was good; therefore, the dancing body was good, too. Throughout history, there has been a continuation of misleading interpretations of what the Bible says about the body, and it has been causing confusion for the Christian dancers as well as their audiences. It is perhaps a worthy endeavor to study the history of how the misunderstanding all began, but by going back to the very beginning and just focusing on what God meant at the time of His creation of the world can answer many questions. The understanding of the body as a creation that the creator Himself considered that "it was good" is a faithful foundation on which dancers can build trust in their bodies.

Along with the understanding that the body is a beautiful thing and that it has its reasons firmly rooted in the creator's mind, there is an even more empowering truth about its purpose. In

Revelation 4:11, it reads, "Thou art worthy, O Lord, to receive glory and honour and power: for Thou hast created all things, and for Thy pleasure they are and were created." Dancers take pleasure in dance, just as God finds pleasure in the things He created. Just as God breathe^s his breath into us, and we take on the stage of life for the glory of our Creator, choreographers breathe their breath into their choreography, which then the dancers illuminate the creation, revealing the brilliance of the choreographer on stage. "The inclination and determination of God's heart was to create dance. It was His choice and purpose to make it an acceptable, enjoyable, valuable, delightful thing, fulfilling His desire with the purpose of bringing Him pleasure [and bringing his creations pleasure] according to His will," says Stevenson (1998),^{p #?} again, emphasizing the keenly intentional involvement God has with the dancing body.

The magnificence of the dancing body is not limited in the physical mass of the body and the space it occupies, but[^] has a healing power that reaches out into the greater scheme of life. In Psalm 30:11, King David sings, "You turned my wailing into dancing; you removed my sackcloth and clothed me with joy," expressing something greater than the pleasure of dancing for other human beings, which is the healing quality of the gift of dance as well. Dancing is not limited in the thing of one body, or a group of bodies. It is a glimpse of a beauty that is much greater. Knowing that what is seen in one body or a group of bodies in a five to ten minutes ^{is not really?} ^{indisputably?} ^{word choice} worth of time belongs to a much greater picture with the utmost purpose, ^{what?} one must be stupidly brave to claim anything about dance at all – ^{by} condemning it – because then, he or she would be doing injustice to the much greater good.

The beauty and the purpose of dance and the dancing body, as God meant for them to be, ^{represented by.} are also found in the masters of dance throughout history. One of the greatest modern dancers,

the one who had the courage to bring honest emotion into the moving body, Martha Graham, (2002) said, "The body is a sacred garment. It's your first and last garment; it is what you enter life in and what you depart life with, and it should be treated with honor." The garment was given to us by the creator with purpose that cannot be seen with the bare eyes; however, as dancers create and dance, the soul can see that the body is indeed, a sacred garment.

a soul has no eyes. Restate this.

in which designs?
The creation story of God's making of humans can provide guidance in the search for all the aspects of what is true about the body. Francis Schaeffer (2006) says,

cf.
The conception of the wholeness of man and the lordship of man over creation comes early in Scripture. In Genesis 1:26-27, we read, "And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the birds of the heavens, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth, And God created man in his own image, in the image of God created he him; male and female created he them." From the very beginning, therefore, man and woman, being created in the image of God (both of them!), were given dominion (lordship) over the whole of the created earth. (p.15)

me
Two truths can be extracted from this. First awareness is that humans were created in God's own image. In other words, dancers were created with all of the same aspects of God; even God's creative abilities. A dancer's ability to create dance as a dancing body – a performer as well as a choreographer originally came from nowhere else than the same abilities God Himself possessed when He was creating. This is a promising ground on which dancers can dance and feel their able authority as artists.

a comma is enough.

Secondly, the fact that when God created man and woman, commanded them to "have dominion over the fish of the sea, and over the birds of the heavens, and over the cattle, and over all the earth, and over every creeping thing that creepth upon the earth," says that God intended humans to be the stewards of God; to take care of the created world, with the very abilities of God's that He gave us (Schaeffer, 2006). The world of dance is a part of that created world, and thus, dancers and the makers of dancers are given command to take care of the dance world. God intends dancers to dance and choreographers to create dance as a part of actively sustaining His creations in order that He saw as "good". The task, however, has become much more challenging because of the sin that came into the world through Adam and Eve's disobedience to God. Understanding the effects of sin on all the creation is vital in answering how the world of dance can contribute to the larger spectrum of the world.

*Syntax
meaning
under*

The original purpose of dance and the dancing body as God's flawless creation is brilliant. Unfortunately, the world today does not reflect all goodness, and neither does the dance world reflect all goodness. In the world where there seems to be so much evil, one may ask how God could have created such horrible things and say that He "saw that it was good". Stevenson (1998) brings up the question that asks whether "God created things like secular music, drugs, immoral sex, and so on." Did God really create ugliness in the world? Something must have happened to distort the goodness that was present in the very beginning. Questions such as the ones asked above are rooted from the misunderstanding that God as the creator of the entire world also created evil as a part of the world. Before going into the discussion of sin and its effect on the world, it is important to know that sin came into the world through creation's disobedience to the creator, but also, "we must stress that the Bible teaches plainly that Adam and Eve's fall into sin was not just an isolated act of disobedience but an event of

*insert
order*

3 if sorry

catastrophic significance for creation as a whole" (Schaeffer, 2006). In other words, the entrance of sin into this world was caused by humans' disobedience, but sin, and its corruptive effects, influence the nonhuman world just as they affect the entire human race.

Stevenson (1998) explains that "Secular music, drugs, and immoral sex are only perversion of gifts that are good and perfect according to God's original intention." Regarding the "perversion of gifts," the same thing can be applied to the dance world. The dancers' concern and dilemma similar to that of the artists' that Turner (2001) talked about in the beginning of this paper lies in this "perversion" of what was originally meant to be good. God's good intentions for the world He created have been perverted by sin. Dance, which was originally created with God's entire splendor, has also been corrupted. Therefore, the dancers, ^{because they are} humans, must take on the task ^{of stewards} as stewards of God, not only to simply take care of the creation, but to first to return to God's original intended goodness, and then to heal the world as stewards who are now deemed righteous through redemption.

Run on sentence.
Too many clauses & phrases.

Clearly, understanding of God's good purpose and the effects of the sin is not enough to provide answers to the concerned Christian dancers. One may still question how the original good intent of God is to survive in such a hostile and corrupted world. The answer is in the redemption. The most important stage, the redemption story, is left to discuss. As mentioned before, the task of humans' is to be healed and to heal the world ^{he ed} back to God's original plan. Thankfully, Isaiah 53:6 reads, "We all, like sheep, have gone astray, each of us has turned to our own way; and the LORD has laid on him the iniquity of us all". This verse is talking about redemption through Jesus Christ that brings restoration.

The center of Christian faith is Jesus. The sole purpose of Jesus was to bring redemption to the world of sin. The only way for creations — who was under sin since sin came into the world when Adam and Eve sinned for the first time — to rejoin with God the creator, is through Christ Jesus. Romans 6:23 says, "For the wages of sin is death, but the gift of God is eternal life in Christ Jesus our Lord. God has built a bridge called "Jesus" so that his creations can reach back to Him and become one with him again. John 3:16 says that "for God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life". This affirms that although humans have sinned, God has never taken away His love for His creations. Through Christ Jesus, the human race is redeemed, and as creations that are restored back into God's original plan, humans now can act upon the mission of healing the world as the ones that have experienced salvation.

Christianity is not about living inside a convent, or going up into the mountains where no "earthly things" can be found. Jesus commanded his disciples to "go forth [in to the world]." The redemption of the corruption in the dance world is possible because of this very command that humans, as restored creation, are to reach into the ugliness of the perversion in order to heal. When Jesus died on the cross and resurrected, He redeemed not a part of the world, but the entire world. A comfort and strength can be found in relying on the redemptive truth of Jesus.

Dancers can put faith in dancing and creating dance in this world — the world that involves ugliness as well as beauty — because they are restored back into God's plan ^{in which} they ~~are now~~ given the task of healing the dance world. Because dancers are redeemed, the dancer's ability to create — with the same wisdom God had in creating — is redeemed. Because the dancer's ability to create goodness is redeemed, ^{the} dance world as a part of the entire scheme of created world is redeemed.

synonyms
word choice
confusion
even though
you establish
this earlier
you may need to
explicitly state
earlier
(from here on humans
will be called
creations)

how dance is...

The process of understanding is easier said than done. Perhaps the understanding itself is not an easy process. However, a dancer as a creation and a creator with all of God's original goodness allowed inside him or her can find freedom in the truth that he or she is redeemed through Christ Jesus as a part of creation-corruption-redemption story. So the concern for the Christian dancers can rest in their faith in believing this truth. It is not the ugly parts of the world that Christian dancers should fear for, but rather take great confidence in that they are given the utmost purpose and ability to heal the illness that the world is suffering from.

Syntax

References

Schaeffer, F. A. (2006). *Art and the Bible*. Downers Grove, IL: InterVarsity Press.

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DANCE PERSPECTIVES ESSAY - RUBRIC for Draft & Final Paper

Prof. Judith Scalin and Teresa Heiland
Dance Program, Loyola Marymount University

STUDENT: Syung Ha (Chloe) Kim

Fulfillment of the Assignment

	Absent	Below Ade	Adequate	Good	Excellent
Author creatively brings together ideas from texts and source materials, dance classes, core classes and elective classes.				X	
Essay is written in a scholarly voice and successfully reveals the writer's point of view.			X	X	
Author cites an appropriate number of sources in-text for this length essay and properly constructs a variety of ways to cite sources in the text.					X
Essay presents the topic in a fresh, clever, explorative and/or inquisitive way.					X
Personal significance of the topic is evident by the voice used.					X

Crafting of Ideas

Paragraph one and the beginning of the essay capture the reader's attention and guide the reader to want to read more.				X	
Thesis is easily identifiable, insightful, sophisticated and crystal clear.				X	
Connects well with paper title.					
Author uses an appropriate number of details to clearly make a statement, unfold a purpose and support the thesis of the paper.					X
Author uses primary & supplementary source information to strengthen each point.					X
Paragraphs are well-structured so they have a focus and topic sentence.					X
Pacing of the essay is well-crafted and keeps the reader engaged and eager to continue reading.					
The essay is organized, revealing an idea that is complete, connected and explored in-depth.				X	
Excellent transitions from point to point and paragraph to paragraph.				X	
Author describes authors, dances, places, times, dates, books and ideas, representing them with appropriate detail, accuracy and sufficient information so that reader understands the source and concept.				X	
The body of the paper is organized so that the concepts evolve into a clear conclusion. The conclusion pulls together the main ideas, topics and primary text(s) employed in the paper in a meaningful way.					X

Mechanics

Sentence structure, conventions of grammar and diction are excellent.					
Essay is spell-checked and contains minimal to no spelling errors.			X		
Essay includes correct use of punctuation and of APA citation style.				X	
Reference list is sufficient: it includes at least one primary text and cites original sources for knowledge from LMU courses.				X	
Essay conforms in every way to format requirements.					X

Deadlines Met:

First meeting with Teresa: ✓
First Draft Due Date met: ✓
First Draft Meeting (if necessary): ✓
Final Draft Due Date met: ✓

Grade: 88

- Engage in physical exploration of body, effort, shape and space.
- Learn and practice the Bartenieff Fundamental Patterns of Total Body Connectivity: Breath, Core-Distal, Head-Tail, Upper-Lower, Body-Half, and Cross-Lateral. Both through creating, and observing dance phrases created through improvisation.
- Analyze and discuss movement experiences in class using Laban terminology.
- Observe and write about dances using the correct forms of LMA and BF vocabulary.
- Learn movement style and tendencies through LMA, understanding the capability and limitations of the(my) body.
- Improving dynamics of a dance with reference to the different qualities and concepts of LMA and BF.
- Learning how to notate dance with Laban notation. Learn the value of notation; dance on record in notation.

Dance Styles and Form

- Exploration of dance composition based on styles of noted choreographers.
- Theory and practice as modes of study.
- Experiment with Chance Procedure method by Merce Cunningham.
- Work in groups to create a dance using the Chance Procedure method and learn how different approaches can be used to create.
- Experiment with different music. Choreograph dance first, then dance to a randomly selected music / Choose music by random drawing and choreographing a dance

inspired by the music.

- Learn the elements of music and how dance can be guided to the different qualities.
- Learn how text can be used in dance choreography.
- Experiment with text as a insirational guide to creating a dance.
- Playing with how the text can take part in the dance: the performer recites out loud while dancing, a narrator reads during the dance, the voice recorded text is played during the dance...etc.
- Final project: choreographing a dance with the knowledge earned throughout the semester, focusing on the experiences of the text study.

Dance History

- Learn how dance has changed over time in relation to culture/history: different dance forms from various times and places,
- 16th-18th Century early ballet: Court Ballet
- Romantic Ballet: Ethereal, fascination with foreign cultures, unattainable female...etc.
- Classical Ballet: hugely influenced by Marius Petipa, elevated places for male dancers
- Ballet Russe: Michael Fokine, Vaslav Nijinsky, Massine, Nijinska, George Balanchine
- Modern: Loie Fuller, Isadora Duncan, Ruth St. Dennis, Ted Shawn, Doris Humphrey, Martha Graham, Rudolf Laban, Mary Wigman, Jose Limon, Jane Dudley, Lester Horton, Alvin Ailey, Merce Cunningham, Paul Taylor
- Post Modern: "Happenings" Steve Paxton, Trisha Brown, Dave Gordon, Anna Halprin,

Simone Forti, Meridith Monk, Bill T Jones

- Read Brenda Dixon Gottschild's "Digging The Africanist Presence In American Performance" Learned how African culture influenced much of dance genres.
- Ballet: George Balanchine, Jerome Robbins, read Toni Bently's "Winter Season"
- Musical Theater: Master Juba, Vernon and Irene Castle, Florence Ziegfield, Busby Berkeley
- Tap: Fred Astaire, Michael Bennett, Bob Fosse, Master Juba, Gene Kelly, Jimmy Slide
- Ohad Naharin, Nacho Duato, Pina Bauch, William Forsight, Matthew Bourne, Ann Daly

To Dance is Human

- What is Dance? What is being human?
- To dance is human → being a human in the fullest ways possible relates to being a dancer in the fullest ways possible.
- Examination of the self as a dancer and as a human.
- Looking back at one's own past to come to a better understanding of the more current self, as well as others.
- Learning about the "others" in the classmate forms as well as a broader cultural, historical form.
- Understanding culture as not limited to ethnicity, but ways in which human beings experience life in various forms guided by the space, time, and relationships.

- Different cultures experienced through guest speakers: Story-telling, Whiteness studies, African American Modern dance company, Hawaiian – Hula, Native American, Jewish.
- Experience story-telling and story-listening and find deeper awareness of the self and others. Find differences and similarities between the classmates and embrace them as they are.
- Discuss, question, and search for answers in conversing about what it means to be white? – how the whiteness studies serves to better understand the racial dynamics of the United States.
- The Basket: creating a tangible symbol for the self. Composing a story around the symbols that reveals the self. Embracing oneself in a deeper and appreciative ways allows room for empathy.

Music for Dance: Piano Experience

- Exploration of the basic techniques of performing piano literature.
- Study fundamental musical elements - rhythm, melody, key structures, notation, and reading music.
- Practice performing pieces of music.

Kinesiology I

- Learn fundamentals of anatomy, physiology, and biomechanics.
- Topics related to common injuries to dancers and injury prevention.

- Understand the basic structure and function of human body applied to movement.
- Levels of structural organization of the human body: Cellular, Skeletal system, muscular system, nervous system
- Biomechanics
- Learn how to apply the knowledge as a dancer for training and preventing injury.
-

(Kinesiology II: Took Anatomy instead)

Principles of Teaching

- Learn about the different ways in which dance can be taught to K-12 students.
- Learn about reality of art education for K-12 schools.
- Design lesson plans and workshop by holding mock-lessons for improvement.
- Come up with Curriculum Vitae for applying for teaching positions.
- Find individual teaching philosophy based on what each person values in teaching dance.

Dance as Social Action

- Learn about the ways in which dance as an art form can serve the society. Mostly focus on dance education.
- Learn the values of dance education in schools and find ways we can help serve the purpose.

- Learn the California state standards for Dance education.
- Learn how each category of standards and the contents affect the student's learning.
- Learn steps to creating a lesson plan, or a workshop. (Backward planning)
- Learn how to organize timeline in order to reach a goal in the spring (school tours)
- Create a lesson plan/ Workshop plan for the tour to middle schools.
- Practice teaching with the lesson plan and discuss what can be improved.
- Find more effective ways and apply the changes made to the lesson plans. (repeat)
- Organize guest performers (student choreographers and performers): discuss the theme, how it would be arranged...etc.

Ballet

- Ballet III&IV
- Practice and learn the importance of proper placement and alignment as the fundamental base of ballet technique.
- Engage in simple (more complex in IV) combinations to focus on learning new steps.
- Practice taking in the information (combination and more specific details) to dance and make corrections in the body.
- Find ways to manage intense focus along with the joy of dancing.
- Familiarize ballet vocabulary.
- Experiment and understand limitations and abilities of the body and find a healthy approach to proper alignment.

- Develop awareness of the body moving through space initiated by the core.
- Learn to sense the energy flow in the body that is constantly moving; use the energy to move the body effectively
- Learn to embody the music; practice listening to the music and become familiarized to the various musical time signatures.

Modern

- Modern II/III
- Develop strength, flexibility, balance, stamina, alignment, and coordination through the basic modern movements.
- Familiarize body with being grounded to the floor: find stabilized connectivity with the floor in order to go into and out of the floor with fluidity.
- Learn how to describe the experience of the body in order to refine movements and improve the understanding of the movements and how it can be done in better ways.
- Finding how the body can take intelligent risks: finding ways to take risks without hurting oneself.
- Experience dancing to different music: drumming, piano, recorded popular music...etc. ; experience how musicality in dance effects the quality of dance.
- Practice and experience the use of breath as a initiating energy to the movements.
- Learn about the responsibilities as a professional dancer and practice by applying some of the requirements and standards.

- Strengthen upper body, experiment with various forms of inversion and familiarize the new proprioception.

Jazz

- Jazz III
- Learn how to engage honest emotion in dance.
- Practice technical skills for wider range of motion in order to better express with the body.
- Improve in stylistic interpretation of choreography as well as learning how to follow specific requests of the choreographer.
- Workshop about the professional world of jazz dance: the process of becoming professional, auditioning techniques, attitudes, etc.
- Enhanced performance quality through practice and finding in oneself to find confidence.
- Enhanced understanding of musicality in dance. Understand the intention of the dance and be able to embody it in the movements.

World Dance: Korean Traditional Dance

- Learn the basic posture, steps and arm movements of the Korean Traditional Dance.
- Listen to the Korean Traditional music and feel the music embodied in the basic movements.

- Observe the Korean Traditional dance with the Korean History and cultural knowledge.
- Two forms of Korean Traditional dance: Bu-Che-Choom, Jang-Go-Choom.
- Bu-Che-Choom: a fan dance usually done in groups of 6-8 female dancers. Colorful and flowery.
- Jang-Go-Choom: two sided drum dance. The drum is tied onto the dancer as the dancer plays the drum using two sticks while dancing. More advanced than the Bu-Che-Choom.
- Experienced the 'han' in Korean history and culture. : Historically, Korea has been under the rule of other countries and has a unique and long experience of oppression. The term 'han' refers to the deeply embedded oppression and remorse in the soul.
- The sounds and the beats of the Korean music expresses qualities of 'han'
- Discovered a different way of embodying coyness or sexiness in Korean culture. Mostly through the bu-che-choom. Subtle movements using the fan, the dynamics of revealing the face to the audience versus hiding behind the fan, facing the audience directly versus partially (diagonal positions)... etc. : interesting to find these more of expression compared to westernized jazz dance.
- Surprised to find the Korean rhythm and beats inside my body when being exposed to the Korean traditional music.
- Newfound understanding of being (ethnically) Korean through being able to feel the emotions and the body responding to the music with no prior experience of studying the dance.

DANCING ON THE GROUNDS OF REDEMPTION

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This dilemma is also a serious concern for many Christian dancers both as performers and as creators of art. Dancers experience this difficulty even more severely because the nature of dance involves the body, especially considering that the subject of body has been discussed in the history of the church with misleading ideas. Such concerns cause discomfort and anxiety in dancers and limit their ability to fully experience their life as artists. The solution to this problem can be found in looking into the restoration of what God originally meant in the Beginning. There is a pure essence of human beings’ body in relation to beauty that God had created before they were corrupted into misrepresentations caused by sin.

The correct understanding of the body, the beauty of a dancing body, and the human’s ability to create dance based on the creation-corruption-redemption story in the bible can provide Christian dancers with solid guidance that will be of support in aligning their faith with their passion for dance. By pointing out the areas in dance where God’s original purpose has grown deficient, and reinstating correct meaning, dancers can be liberated from the erroneous religious undertone that has had unkind eyes towards this form of art. In finding true freedom to

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The beauty and the purpose of dance and the dancing body, as God meant for them to be, is represented by the masters of dance throughout history. One of the greatest modern dancers, the one who had the courage to bring honest emotion into the moving body, Martha Graham (2002) said, "The body is a sacred garment. It's your first and last garment; it is what you enter life in and what you depart life with, and it should be treated with honor." The garment was

DANCING ON THE GROUNDS OF REDEMPTION

given to us by the creator with purpose that cannot be seen with the bare eyes; however, as dancers create and dance, the soul can recognize that the body is indeed, a sacred garment.

The creation story in which God designs humans in His own image can provide guidance in the search for all the aspects of what is true about the body. Francis Schaeffer (2006) says,

The conception of the wholeness of man and the lordship of man over creation comes early in Scripture. In Genesis 1:26-27, we read, "And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the birds of the heavens, and over the cattle, and over all the earth, and over every creeping thing that creepth upon the earth, And God created man in his own image, in the image of God created he him; male and female created he them." From the very beginning, therefore, man and woman, being created in the image of God (both of them!), were given dominion (lordship) over the whole of the created earth. (p.15)

Two truths can be extracted from this. The first knowledge is that humans were created in God's own image. In other words, dancers were created with all of the same aspects of God, even God's creative abilities. A dancer's ability to embody dance with their dancing body – a performer, as well as a choreographer who takes part in the creation originally came from nowhere else than the same abilities God Himself possessed when He created the world. The notion that the creative mind and body finds its source of life in the Creator who planted the seed of facility from the beginning serves as a promising ground on which dancers can stand and feel the able authority as artists.

Secondly, the fact that when God created man and woman, He commanded them to "have dominion over the fish of the sea, and over the birds of the heavens, and over the cattle,

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and over all the earth, and over every creeping thing that creepth upon the earth,” says that God intended human to be the stewards of God; to take care of the created world, with the same creating abilities of Himself that He gave us (Schaeffer, 2006). The world of dance is a part of that created world, and thus, dancers and the makers of dancers were given command to take care of the dance world. God intends dancers to dance and choreographers to create dance as a part of actively sustaining His creations in the order that He saw was “good.” The task, however, has become much more challenging because of the sin that came into the world through Adam and Eve’s disobedience to God. Understanding the effects of sin on all the creation is vital in answering how the world of dance can contribute to the larger spectrum of the world.

The original purpose of dance and the dancing body as God’s flawless creation is brilliant. Unfortunately, the world today does not reflect all goodness, and neither does the dance world reflect all goodness. In the world where there seems to be so much evil, one may ask, ‘how could God have created such horrible things and say that He saw that it was good?’ Stevenson (1998) brings up the question that asks whether “God created things like secular music, drugs, immoral sex, and so on.” Did God really create ugliness in the world? Something must have happened to distort the goodness in the beginning. Questions such as the ones asked above are rooted from the misunderstanding that God as the creator of the entire world also created evil as a part of the world. Before going into the discussion of sin and its effects on the world, it is important to know that sin came into the world through creation’s disobedience to the creator, but, also, “we must stress that the Bible teaches plainly that Adam and Eve’s fall into sin was not just an isolated act of disobedience but an event of catastrophic significance for creation as a whole” (Schaeffer, 2006). In other words, the entrance of sin into this world was

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caused by human's disobedience, but sin, and its corruptive effects, since then, have influenced the nonhuman world as well, just as it affects the entire human race.

Stevenson (1998) explains that "Secular music, drugs, and immoral sex are only perversion of gifts that are good and perfect according to God's original intention." Regarding the "perversion of gifts," the same thing can be applied to the dance world. The dancers' concern and dilemma similar to that of the artists' that Turner (2001) talked about in the beginning, lies in the "perversion" was what was meant to be good. God's good intentions for the world He created have been perverted by sin. Dance, which was originally created with God's entire splendor, has also been corrupted. Therefore, the dancers, because they are humans, must take on the task of being stewards of God. They must do this not only to simply take care of the creation, but to first return to God's original intended goodness themselves, through redemption, and then to heal the world as stewards who are not deemed righteous.

Clearly, understanding of God's good purpose and the effects of the sin is not enough to provide answers to the concerned Christian dancers. One may question how the original good intent of God is to be lived in such a hostile and corrupted world. The answer is in the redemption. The most important stage, the redemption story, is left to be discussed. As mentioned before, the task of humans' is to be healed and to heal the world to bring it back to God's original plan. Thankfully, Isaiah 53:6 reads, "We all, like sheep, have gone astray, each of us has turned to our own way; and the LORD has laid on him the iniquity of us all." This verse talks about redemption through Jesus Christ that brings restoration.

The center of Christian faith is Jesus. The sole purpose of Jesus was to bring redemption to the world of sin. The only way for creations -- who was under sin since sin came into the world when Adam and Eve sinned for the first time -- to rejoin with God the creator, is through

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Christ Jesus. Romans 6:23 says, "For the wages of sin is death, but the gift of God is eternal life in Christ Jesus our Lord. God has built a bridge called "Jesus" so that his creations can reach back to Him and become one with him again. John 3:16 says that "for God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life." This affirms that although humans have sinned, God has never taken away His love for His creation. Through Christ Jesus, the human race is redeemed, and as creations that are restored back into God's original plan, humans now can act upon the mission of healing the world as the ones that have experienced salvation.

Christianity is not about living inside a convent, or going up into the mountains where no "earthly things" can be found. Jesus commanded his disciples to "go forth [in to the world]." The redemption of the corruption in the dance world is possible because of this very command that humans, as restored creation, are to reach into the ugliness of the perversion in order to heal. When Jesus died on the cross and resurrected, He redeemed not a part of the world, but the entire world. A comfort and strength can be found in relying on the redemptive truth of Jesus. Dancers can put faith in dancing and creating dance in this world – the world that involves ugliness as well as beauty - because they are restored back into God's plan in which they have been given the task of healing the dance world. Because dancers are redeemed, the dancer's ability to create – with the same wisdom God had in creating – is redeemed. Because the dancer's ability to create goodness is redeemed, the dance world as a part of the entire scheme of the created world is redeemed.

The process of understanding how the meaning of dance fits into the grander view of the world is easier said than done. Perhaps the understanding itself is not an easy process. However, a dancer as a creation and a creator with all of God's original goodness allowed inside him or

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her can find freedom in the truth that he or she is redeemed through Christ Jesus as a part of the 'creation-corruption-redemption story.' So the concern for the Christian dancers can rest in their faith in believing this truth. Rather than fearing for the ugly parts of the world, Christian dancers can take great confidence in that they are given the utmost purpose and ability to heal the illness that the world is suffering from.

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Found by Beauty

As a Christian, I believe in the beauty of all God's creation. Instead of saying, "I see the beauty of all God's creation," I use the word "believe," because I interpret the world through a Christian worldview. First, I believe the flawlessness of all God's creation as written in the book of Genesis. Secondly, I believe and am saddened by the fact that sin came into the world through disobedience, causing all creation to become corrupt. Thirdly, I believe in Jesus Christ died with the sins of the world and rose with the love and power of redemption for all the world. I *believe* in the beauty because the world is yet to be fully restored back into the flawless beauty of the original design. However, through Christ Jesus, God calls his Creation back into his realm and calls it 'justified.' In God's eyes, the world is beautiful because he saw it at the time of his creation process, and he chooses to see the beauty behind sinful corruption because of love.

I see beauty in the returning movement of all Creation back to its owner the Creator. I see beauty when a broken family reunites, when wars end, when sickness is healed... when tears turn into joy, I see beauty. Sometimes, my faith allows me to see beauty even before its recovery. Even before the healing happens, I can choose to see the beauty in pain, because I have faith in the perfect beauty that God will restore in anything. I believe that's why all humans and their life is beautiful. In the same way, I believe dances, dancers, and makers of dances are beautiful. Even when the dance is about a death of an innocent child, even when the dancer in the spotlight has been sick for years, and even when the maker of the dance has been a former prisoner, all, is beautiful because there is healing within as well towards others.

There is something about the moving body that illuminates the beauty within. There is

something about moving my body that awakens the beauty within. When I move, when I see others move, expressions beyond what words can describe are rendered. I believe in the body that speaks more accurately than the tongue. I believe in the body that prays more accurately than the tongue. And the more closer and accurate one is able to express oneself, I believe her to be closer to her beauty. The beauty that God planted in her, and the beauty that God sees beyond her weaknesses, through dance, is transferred into her eyes. In this way, dance allows a man to see his self and the world the way God sees them. That's beauty.

One's ability to see beauty in the way that God sees it, allows a person to recognize the diversity of the world versus differences in the world. I believe the rights and the wrongs are for God to decide. Because I believe in the beauty where God's eyes is the criteria first and always, I must believe that there is always beauty in what ever variations of beings in the world. I must not argue that sin is also a variation of a type of beauty, for sin is a sin. However, my concern is not in judging whether something ought to be unloved for its sins. God sees beauty in the rapist as he sees beauty in the victim just as he sees sins in both the rapist and the victim. God sees all, but chose, out of love, to believe in the beauty. Thus, there is not so much rights and wrongs in my mind in my approach to understanding the world.

In the same way, I see the dance world to be overjoyed by the diversity. Different forms of dance, different persons of the dancers and the choreographers are beautiful just the way they are. Ballet is beautiful and ballet feels beautiful to dance, because of the qualities and characteristics that make ballet what it is. The importance of lines and shapes is valuable because it serves to the purpose of ballet as a kind of beauty in the world. The feeling of being on center is exciting because it serves the purpose of my feeling focused and steady that is a part of my beauty. There is nothing wrong in modern dance being different from ballet even if

modern dance is not so much about shapes and forms or about being on center. Because there is a form of dance that focuses on shapes and forms, and being on center, another form of dance that does things other than that is beautiful. The non-centeredness, the non-shaped-focusedness is equally beautiful in a different way. This is how a simple gesture or a slow walk is not only allowed on stage in being called a "dance" but called a dance and is beautiful altogether.

Human life, and especially dance, is beautiful in believing it to be beautiful. And there is no better reason to believe in the beauty of things as loving them unconditionally. Acting with love because one ought to do so is an okay principle to live with, but dancing and watching things move and falling in love with the illuminating beauty seems to be more natural and intimate.

As a Christian, a dancer, and an individual in the world, I cannot be a dancer or an individual in the world without first being a Christian because that's where my belief is rooted. I can be a Christian without being a dancer, but I must say that it would mean a lot more work for me to love or to see the beauty in the world and myself.

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About Our Program

MSMFT Program Mission Statement: The mission of the MSMFT Program at Northwestern University is to educate students to become knowledgeable, competent, systemic, culturally sensitive, ethical, and empirically-informed Marriage and Family Therapists. Graduates of the program are expected to exhibit a beginning level of competence with a variety of presenting problems, utilize the IPCM framework to integrate knowledge from the field into practice, demonstrate cultural sensitivity in their work, and have an appreciation for research, particularly research on family relationships and the process and outcome of therapy. With further education and experience, graduates of the program will go on to become outstanding practitioners and future leaders in the field of Marriage and Family Therapy. The Program's mission is embedded in that of TFI (strengthen and heal families from all walks of life) and NU (excellent teaching, innovative research, and the personal and intellectual growth of its students). The following program goals and associated outcomes for the students, Teaching Faculty, Clinical Supervising Faculty and graduates operationalize the mission of the program.

Overall Program Goals:

1. Train entry level Marriage and Family Therapists who are knowledgeable, competent, systemic, culturally sensitive, ethical, integrative and empirically-informed.
2. Advance Integrative Problem Centered Metaframeworks (IPCM), an integrative and empirically-informed approach, as a basis for practicing and teaching marriage and family therapy.
3. Encourage leadership and scholarly activity in the field of Marriage and Family Therapy.

Student Learning Outcomes

1. Foundational knowledge base.

Outcome: Students will become knowledgeable of the core concepts, common factors and major schools of marriage and family therapy.

2. Integration of concepts, models and techniques.

Outcome: Students will learn to utilize a systemic, integrative and empirically informed approach to planning and staging therapy.

3. Clinical competence.

Outcome: Students will develop a strong beginning level professional competence in the conduct of systemically-oriented family, couple and individual therapy.

4. Integration of research.

Outcome: Students will learn to be critical consumers of research, incorporate research findings into their clinical practice, and utilize progress research data to make informed clinical decisions.

5. Diversity and cultural sensitivity.

Outcome: Students' clinical work will incorporate cultural sensitivity and respect for diversity across a range of cultural contexts including race, ethnicity, class, religion, gender, and sexual orientation (Breunlin et. al, 1992).

6. Professional and ethical conduct.

Outcome: Students will develop an understanding of legal and ethical standards and demonstrate the ability and commitment to apply them in the professional practice of Marriage and Family Therapy.

7. Professional identity as marriage and family therapist.

Outcome: Students will clearly identify themselves with the profession of Marriage and Family Therapy.

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Courses & Curriculum

The MSMFT Program is a full time program. Northwestern University (NU) operates on the quarter system, so new students join the program for the fall quarter. They arrive two weeks early and begin their orientation to the academic, clinical and administrative requirements and procedures of the program. They move through the program as a cohort.

Over a two-year period, students are required to complete 25 courses in Marriage and Family Therapy (19 academic courses and 6 internship courses).

The program is structured so that 1st year students complete a Pre-Practicum course (while enrolled also in Basic Concepts of Systems Therapy, Systemic Assessment, and Legal and Ethical Issues in Marriage and Family Therapy) during their first quarter in the program and begin seeing their first cases under intensive supervision sometime in November or December. They continue with coursework and clinical training throughout the first year, into the summer and on to the end of May in their 2nd year.

The sequencing of courses in the curriculum is based on six developmental principles that are conceived as roughly sequential and progressive in nature: first, providing a foundational knowledge base and an orientation to a systemic, integrative and empirically informed approach to MFT practice; second, preparing them for beginning therapy early in their training (and learning while doing), third, expanding knowledge of methods, models and modalities that can be integrated into their work while they increase their cultural sensitivity; fourth, expanding their clinical caseload as they deepen their understanding of the role of research in a scientific practitioner's work; fifth, deepening their understanding of human development and psychodynamic issues in clinical practice; six, learning more about working with a variety of presenting concerns and exploring particular clinical interests. Throughout the two year program careful attention is paid to the development of professional identity as a Marriage and Family Therapist. The descriptions, sequencing, and schedule of courses are listed below.

Schedule of Courses

Fall I

MSFT 400-0 Professional Identity Seminar (Spans the two year program and is listed each quarter.)

Instructor: Klow & TBD

This on-going seminar is designed to introduce students to the developmental, personal, and professional issues in becoming and being a Marital and Family Therapist. The seminar will address specific issues facing the MFT as a profession. Students register for the course every academic quarter. They receive a grade, Satisfactory/Unsatisfactory, at the end of their second year. The course is initially comprised of a series of scheduled meetings, including lectures, a panel presentation, workshops, conferences, and develops into monthly discussion sections. Students are expected to attend all scheduled meetings.

MSFT 401-0 Basic Concepts of Systems Therapy

Instructor: Russell

This course is an introduction to the central theoretical underpinnings of systemic family therapy, providing a basic framework for assessment and intervention in family problems. Particular attention is paid to the assumptions basic to a systemic perspective.

MSFT 421-0 Systemic Assessment

Instructor: Solomon

Students will learn how to define the parameters of systemic assessment and how it differs from, and can be integrated with, individual assessment. Students will learn how systemic assessment operates within the current legal and medical context. Students will learn the DSM-IV diagnostic system and how to apply it systematically. Students will learn specific models and measures of systemic assessment, including formal family assessment measures.

MSFT 480-0 Pre Practicum in Marriage and Family Therapy

Instructor: TBD & Kinsman

The purpose of this course is to train the beginning family therapy student in the practical aspects of doing systemic therapy. The course presumes no background as a therapist, and aims to provide skills in conducting interviews with individuals as well as couples and families, making initial assessments, and learning to manage a professional practice. In addition, the course will focus on the role of personal values, beliefs, and interpersonal style in the work of psychotherapy. Students will be

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model

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encouraged to examine the ways in which their own family background has shaped their perspective, and how to make use of personal experience in their work as a professional marital and family therapist.

MSFT 428-0 Legal, Ethical and Professional Issues in Marriage and Family Therapy

Instructor: TBD

The objectives of this course are (1) competence in handling the most significant legal issues relevant to the practice of marriage and family therapy, including confidentiality, dangerousness, malpractice, and expert testimony; (2) heightened awareness of the requirements for ethical practice, including an understanding of how your own values will impact your work; and (3) development of a professional identity as a family therapist, and an understanding of how to keep that identity current.

Winter I

MSFT 400-0 Professional Identity Seminar

Instructor: Klow & TBD

*Please see 400 in Fall I

MSFT 402-0 Methods of Systems Therapy

Instructor: Breunlin

This course introduces students to a range of methods used in systems therapy. The methods will be drawn from the integrative traditions emphasized in The Family Institute Model and will prepare students to engage, work with and terminate cases.

MSFT 430-0 Working in Community Settings with Culturally Diverse and Underresourced Populations

Instructor: Hampton

Effective community-based work requires a focus on strengths and a valuing of diverse perspectives and talents. The course will review strategies for understanding how culture and context influence the therapeutic alliance individual functioning, how to gather information regarding context and how to use this information to intervene with diverse clients and settings. This course covers the implementation of The Family Institute model with underresourced clients and community settings.

MSFT 436-0 Family Therapy Treatment Models

Instructor: Foy

This course will explore the various approaches to family therapy as they are actually practiced. Important trends and controversies in the field will be examined, including the influence of race, culture, ethnicity and gender in the assessment and treatment processes. Finally, approaches will be measured against each other. Treatment Models is a foundation course offered concurrently with the clinical internship. It stresses the progressive integration of class and practice experiences.

MSFT 481-0 Internship in Marriage and Family Therapy

Instructor: Goldstein

Students begin the clinical internship in the winter quarter of the first year in the program. They do 10-15 hours/week under the supervision of clinical supervising faculty. Clinical faculty provide group and individual supervision on a weekly basis through case discussion as well as direct observation and videotape/audiotape recordings of students' therapy sessions. University regulations require that all students doing internship be registered. Students earn a total of three (3) units of credit for this series.

Spring I

MSFT 400-0 Professional Identity Seminar

Instructor: Klow & TBD

*Please see 400 in Fall I

MSFT 403-0 Self and Systems: Theory and Interventions

Instructor: Burgoyne

This course's purpose is to deepen students' understanding of self and systems. Particular emphasis will be given to aspects of self-development and the therapist's understanding of self when working with systems.

MSFT 411-0 Intimate Relations

Instructor: Solomon

This course will elaborate on The Family Institute Model for working with couples, which involves great affective intensity and subtlety of communication. The most common problems that couples present, such as intense conflict, depression, sexual difficulties, separation and divorce, will be addressed.

MSFT 437-0 Working with Children in the Context of the Family

Instructor: Eovaldi

This course is designed for the student-clinician who has had a fundamental background in developmental psychology and human development. This course will provide theoretical and practical knowledge in working clinically with children individually and in the contexts of their families. A systemic framework will be employed as the basis for developing assessments and therapeutic objectives. Specific clinical issues will be covered, such as abuse, divorce, and mood disorders, with the focus on assessment and interventions.

MSFT 481-0 Internship in Marriage and Family Therapy

Instructor: Goldstein

*Please see 481 in Winter I

Summer I

MSFT 422-0 Family Research

Instructors: Chambers

The aim of this course is to help students become critical consumers of research. That is, by the end of the course, you should become more comfortable picking up a journal like JMFT, critically reading it and being able to evaluate whether or not you should incorporate the research into your practice. Thus, this course will walk you through the various elements of reading a journal article and will have activities aimed at demonstrating your critical thinking skills. Finally, as this course aims to be as useful as possible, it will also help you to develop and embrace an identity as an expert in your specialty area. This includes a secondary goal of improving your presentation skills by using research to sell your practice.

MSFT 424-0 Group Therapy

Instructor: Klow

This course is comprised of three components: a didactic, an experiential, and a clinical part. Its overall purpose is to facilitate effective group work. The didactic component familiarizes students with the theoretical underpinnings of group therapy and assists them in developing a consistent framework for their group work. Participating in a group experience deepens understanding of the workings of a group. Both of these components prepare students for actually conducting a group. Students will be assigned to co-lead a group with Institute faculty or paired with another student to begin a new group. The clinical component will also address the more practical, business aspect of setting up and marketing a group.

MSFT 481-0 Internship in Marriage and Family Therapy

Instructor: Goldstein

*Please see 481 in Winter I

Fall II

MSFT 400-0 Professional Identity Seminar

Instructor: Klow & TBD

*Please see 400 in Fall I

MSFT 410-0 Human Development

Instructor: TBD

This course utilizes a developmental framework to understand individual human functioning across the life span and the dynamic interactions of individuals within families. Physical, cognitive, emotional, and social development will be presented at each age level, including issues regarding culture, gender and sexual orientation. Commonly presented problems and therapeutic interventions will be discussed for each age group.

MSFT 427-0 Family of Origin and Intrapsychic Work from a Systemic Perspective

Instructor: TBD

Course objectives are (1) to familiarize students with a systemic perspective on the development of intrapsychic structure and function; and (2) to expose students to therapeutic approaches for individuals, couples, and families that emanate from this perspective, including family of origin and transgenerational approaches.

MSFT 482-0 Advanced Internship in Marriage and Family Therapy

Instructor: Taussig

In their second year, students continue their supervised clinical training in the Advanced Internship with a deeper emphasis on the model in couple and family work, as well as developmental self-of-the-therapist issues. Newly assigned clinical faculty provide group and individual supervision on a weekly basis. Focus remains on clinical cases, direct observation and videotape/audiotape recordings of students' therapy sessions. University regulations require that all students doing internship be registered. Students earn a total of three (3) units of credit for this series of Advanced Internship in MFT. Additional units may be required to meet the program's clinical requirements and to comply with clinical competency standards.

Winter II

MSFT 400-0 Professional Identity Seminar

Instructor: Klow & TBD

*Please see 400 in Fall I

MSFT 413-0 Intimate Relations II

Instructor: Rampage

Intimate Relations Part II will cover alternate therapeutic approaches to dealing with a number of common presenting problems in couple therapy, including sex, money, child management, behavioral & chemical addiction, verbal & physical violence, and mood disorders in one or both partners. This course follows Intimate Relations I, and focuses on the acquisition of therapeutic tools to address these most frequently occurring couple problems.

MSFT 440-0 Systemic Perspectives in the Treatment for Chemical Dependency and Substance Abuse

Instructor: TBD

This course will examine disease model as well as systemic conceptions of addiction and treatment. Developing a working

understanding of the strengths of both models of abuse and addiction is emphasized. A variety of therapeutic approaches will be reviewed with specific attention to strategies of motivational interviewing and stages of change in clinical practice. A review of outcome research is highlighted demonstrating the efficacy of family therapy approaches. Specific attention to issues of gender, race, ethnicity, disability, and other critical historic, socio-cultural contexts and influences in the problems of addiction are appreciatively considered and viewed as essential to any effective approach to treatment.

MSFT 482-0 Advanced Internship in Marriage and Family Therapy

Instructor: Taussig

*Please see 482 in Fall II

Spring II

MSFT 400-0 Professional Identity Seminar

Instructor: Klow & TBD

*Please see 400 in Fall I

MSFT 412-0 Special Problems and Populations

Instructor: Russell

This course provides concepts and skills necessary for working with particular kinds of clients and problems. Unique challenges and special considerations exist when working with families suffering from particularly challenging problems, such as addictions, violence (both sexual and physical), poverty, divorce/remarriage and illness.

MSFT 482-0 Advanced Internship in Marriage and Family Therapy

Instructor: Taussig

*Please see 482 in Fall II

ELECTIVE

See Below

MSMFT Program Electives:

Students must choose at least one (1) elective.

429 Sex Therapy (Spring quarter, second year)

Instructor: Sheehan

A multidimensional, biophysical approach to the diagnosis and treatment of sexual difficulty in individuals and couples. Sexual problems discussed include disorders of desire, aversion, arousal, orgasm, and pain.

MSMFT Program Special Topics Courses may be offered as well. Students will be informed of the availability of those courses during the fall quarter of the academic year.

Some alternative elective options may include:

403-310	Anthropology	Evolution and Culture
623-388	Comm. Sci. & Disorders	Attention Deficit Disorder
622-443-1,2	Comm. Sci. & Disorders	Clinical Theory and Practice in Assessment and Early Intervention
622-342-28	Comm. Sci. & Disorders	Typical and Atypical Development in Infants and Toddlers
453	Counseling Psychology	Treatment of Trauma
230-414	Counseling Psychology	Psychology of Adult Development: Theory and Research
451-314-26	Psychology	The Self
451-314-68	Psychology	Special Topics in Psychology: The Psychology of Terrorism
471-308-26	Sociology	Sociology of Deviance and Crime
630-434-26	Theatre	Introduction to Storytelling

The Family Institute at Northwestern University reserves the right to modify this curriculum, including courses offered, time of offering and instructors.



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Application Procedures

Admissions Criteria

Enrollment in the Master of Science in Marriage and Family Therapy Program is limited due to the intense clinical training students receive. Applications for fall admission are due by January 13. Applications, together with all necessary supporting documents, must be on file by January 13 to guarantee consideration for admission the following academic year. We encourage you to submit your application as soon as possible.

The program encourages the application of all qualified candidates who are interested in becoming professional marital and family therapists. Candidates who hold a bachelor's degree or its equivalent from an accredited college or university are eligible to be considered for admission. Applicants usually have an undergraduate degree in one of the behavioral or family sciences. Applicants without such a background are also encouraged to apply, but may be required to take some prerequisite undergraduate coursework (i.e., Introductory Psychology, Human Development), at the discretion of the program director. Individuals who represent a broad range of backgrounds and life experiences are encouraged to apply.

Admissions considerations include:

- > Academic performance
- > Work experience
- > Motivation for graduate study
- > Evidence of commitment to working with families
- > Potential for success in the program and as a marital and family therapist
- > The Graduate School Application Requirements

Application Procedures

Applicants are required to complete both the [Northwestern University Graduate School Application Requirements](#) and the [Program-Specific Application Requirements](#).

Northwestern University Graduate School Application Requirements

The Family Institute at Northwestern University requires all applicants who have received conditional admission to either the Master of Arts Program in Counseling Psychology or the Master of Science Program in Marriage and Family Therapy to complete an online background check to determine criminal history. Having an adverse criminal history finding does not necessarily preclude admission. Determinations are considered on a case-by-case basis. In the event that information from the background report is utilized in whole or in part in making an adverse decision with regard to an applicant's admission, before making the adverse decision, the Institute will provide the student with a copy of the consumer report and a written description of his or her rights under the federal Fair Credit Reporting Act.

- > Application for Admission completed through [The Graduate School Online Application](#) (*paper copies are not accepted*).
- > Non-refundable Application fee of \$75.00 paid by credit card at application submission
- > A digital copy of your official transcript from each post-secondary institution attended, documenting all courses taken whether or not within a degree program, grades received and degrees earned
- > Two letters of recommendation, online through [The Graduate School Online Application](#)
- > 5,000 character max Statement of Purpose that addresses the following:

What is your understanding of MFT and why did you decide to choose MFT?

- > Graduate Record Examination (GRE) is NOT required nor a factor used in consideration for admission.
- > Official Test of English as a Foreign Language (TOEFL), if English is not applicant's native language
- > All supplemental materials must be sent directly to the program to which you are applying.

[The Graduate School Application](#) is only available online.

Program-Specific Application Requirements for the Master of Science in Marriage and Family Therapy Program

- > [Program Specific Application](#) - Master of Science in Marriage and Family Therapy Program

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Family Institute gaining
visibility around new therapy
model

Core Concepts and
Hypothesizing
Planning, Conversing, and
Reading Feedback

- › One additional letter of recommendation (a total of 3), online through [The Graduate School Online Application](#)
- › Resume or curriculum vitae
- › A current photo
- › Stamped, self-addressed postcard to confirm receipt of application (optional)
- › If invited, applicants will participate in an interview with program faculty.

Download a [Program-Specific Application](#) for the Master of Science in Marriage and Family Therapy Program (requires [Adobe Acrobat](#) software).

To request a paper application, contact:

Education Program Manager
The Family Institute at Northwestern University
618 Library Place
Evanston, IL 60201
Tel: 847-733-4300, ext. 206
Fax: 847-733-0390
E-mail: family-institute@northwestern.edu



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M.S. IN COUNSELING WITH A CONCENTRATION IN MARRIAGE AND FAMILY THERAPY

Mission: "...Producing excellent Marriage and Family Therapists, who bring understandings skills and leadership to address the needs of today's diverse families and a commitment to social responsibility and change in mental health systems serving families and other relationships."

Purpose: The purpose of the Marriage and Family Therapy program is to prepare students to practice as highly competent entry-level MFTs, capable of applying systemic-social constructionist ideas and practices in therapy and related change processes, such as between families and larger systems, in a multicultural society. The MFT program is founded on the beliefs that:

individuals, couples, and families function within a variety of intersecting social contexts, and

they struggle with increasingly complex developmental issues, unanticipated stressful events, and sociocultural, economic, and political factors that constrain achievement of successful social

participation. Community providers need specialized training and multi-systemic therapeutic approaches to expand their resources for addressing relational problems that emerge from these factors.

Philosophy: The program training is guided by a philosophy that incorporates the following values and commitments:

- **A social constructionist-systemic orientation** that regards all knowledge as produced through social interaction and as, therefore, subjective rather than objective and true. Thus, therapists hold a tentative and inquiring stance in learning about clients' experiences and in considering the effects of their own perspectives on clients' lives.
- **Multicultural/cross-cultural development** that invites examination of understandings of difference, language, history, and power and their effects in people's lives and advances the ability to address these factors in therapy and other relationships.
- **A community-focus** to prepare for serving underserved and poorly served populations.
- **Social responsibility** and change to consider the therapist's role in relation to social contribution, impact and leadership for growth in mental health systems.
- **Personal growth**, to support the exploration of one's own storied life, including cultural identities and experiences, consider the effects of experiences in social relationships, and open oneself to new personal behaviors and perspectives.

Learning Outcomes:

- Knowledge of theories, models, and methods of problem development and resolution from systemic and social constructionist perspectives .
- Application of clinical skills based on culturally responsive systemic/social constructionist practices .
- Incorporation of cultural and larger systems foundations into MFT Theory, practice, and research .
- Defining one's role as a therapist in relation to social responsibility and change.
- Reflection and practice of personal growth including development of the cultural self of therapist, that supports applying skills in the best interests of the clients.
- Use of research to inform clinical practice.
- Completion of the educational requirements for MFT licensure eligibility as defined by the Board of Behavioral Sciences (BBS).
- Completion of the educational requirements of the Commission on Accreditation for Marriage and Family Therapy Education (COAMFTE).

LEAD PROJECT

In September 2010, the SDSU MFT program was awarded a substantial grant from the San Diego County of Health & Human Services. The grant titled The Linguistically And Ethnically Diverse (LEAD) Project is designed to lead to a dramatic increase in the numbers of linguistically and ethnically diverse interns that gain MFT licensure. The grant pays a one year stipend to selected

SDSU MFT Interns enabling them to obtain the hours required for licensure within a timely manner. In addition, the internship will engage trainees and interns in collaborations with mental health county agencies, provide preparation classes for success with licensure examination, the opportunity to complete a Certificate in Public Mental Health Practices, and educational programs on evidence-based models and promising practices to strengthen clinical knowledge and skill level. The project is designed to significantly increase the numbers of SDSU MFT interns entering into the County workforce over the next five years. SDSU MFT interns will be eligible for the grant until 2015.

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5500 Campanile Drive
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Monday,
December 12
12th, 2011

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THE MARRIAGE AND FAMILY THERAPIST'S ROLES

A Marriage and Family Therapist (MFT) is a mental health practitioner who provides psychotherapy and related change process services with individuals, couples, families, and groups, focused on the interpersonal and relational aspects of behavior. Through consideration of how behavior has developed within the social contexts of the family, social institutions such as schools and neighborhoods, and the larger sociopolitical context of culture, the MFT facilitates problem-solving and the achievement of satisfying, productive lives. The practice of MFT is regulated through licensure that is monitored by the state licensing agency, the Board of Behavioral Sciences (BBS). To practice independently, an individual must hold a valid MFT license issued by the state of California.

MFTs provide services in a variety of public and private professional settings. The SDSU program emphasizes preparation for community mental health. Employment settings are:

Non-profit organizations: Some MFT graduates choose a community mental health center or other non-profit community agency in which to practice. Agencies may be multi-service agencies meeting the needs of a particular geographic community, specialist agencies focusing on particular mental health issues, religious agencies serving spiritual and counseling needs, or

governmental agencies.

Educational organizations: Educational institutions increasingly look to the MFT for specialized services for families and children. School districts increasingly refer children and families to MFTs in private practice, contract with agencies to provide individual and family therapy, and sometimes provide family and child therapy at the school site. Long and short-term residential treatment centers for children combine mental health and educational service provision. Additionally, community college and university counseling centers employ MFTs.

Health care organizations: Some graduates work as employees in health organizations such as hospitals or health maintenance organizations. For example, hospice programs, children's mental health programs, and outpatient mental health programs are frequently affiliated with physical health care facilities.

Private practice: Some MFT graduates anticipate working as independent practitioners after achieving MFT licensure. In private practice, fees for client services are paid directly to the practitioner rather than to an employer. Some practitioners develop expertise in a particular clinical area, such as domestic violence, eating disorders, or substance abuse, to contribute to a needed *niche* in the community. Private practice entails responsible, competent, and ethical management of both clinical issues and business tasks.

Advanced MFTs, with additional training, often engage in clinical supervision, agency administration, organizational consultation, teaching and other leadership positions.

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EIGHT CURRICULUM DOMAINS

The MFT program is designed to meet BBS educational standards for licensure, COAMFTE accreditation standards, and program objectives. Eight curriculum domains organize the program:

Foundations of Counseling and MFT: Coursework introduces a social constructionist perspective and focuses on bridging individual and relational understandings of mental health and psychotherapy.

Human development: Individual and family: Coursework focuses on development in a cultural context and the implications of developmental perspectives for therapy.

Family systems and social constructionist coursework: Drawing upon a variety of systemic and social constructionist perspectives, coursework addresses family therapy approaches, cultural dimensions of experience in therapy, children in family therapy, couples in therapy, and testing and assessment. Special topics courses also apply this conceptual base, addressing substance abuse, child abuse assessment, family counseling in the schools, domestic violence, trauma, and other larger systems issues.

- **Sociocultural and larger systems coursework:** Coursework focuses on multicultural and cross-cultural experiences and issues as well as issues of the relationships between families and larger systems. To build cultural competence, coursework focuses on the cultural self of the therapist and of client families as well as specific therapy approaches for working responsively to clients' diverse cultural experiences.
- **Supervised clinical experience:** A minimum of nine units of supervised clinical experience is required. Six of the nine units are in Practica taken over two semesters. Each Practicum involves participating as part of a six person clinical team under the direct supervision of a licensed faculty supervisor. Students provide direct therapy in the *Center for Community Counseling*, our department's clinical training facility. Students have the opportunity to work in an ongoing therapy relationship with three to seven individual, couple, and family client situations and assist with peers' cases each semester. Students are supervised through live supervision. Students also participate in an advanced clinical training experience called Traineeship. Students provide therapy and other mental health services in a program-approved community based site. Traineeship requires a 12 month continuous experience. Students must complete a minimum of 500 direct therapy hours plus 100 hours of supervision to complete the clinical training requirements. A minimum of 250 therapy hours must be with couples, families or other significant relationships. A minimum of 50 hours of supervision must be via direct access to the live data of therapy (e.g. live supervision, videotape or audiotape supervision). Students must receive both group and individual supervision. Therapy should be systemically grounded in theory and supervised by an AAMFT Approved Supervisor, Approved Supervisor Candidate, or equivalent.
- **Professional studies:** Coursework covers legal and ethical mandates of the MFT profession and addresses the complexities of psychotherapy law and MFT ethical standards in cultural value contexts.
- **Research and inquiry:** Students take two research courses. Ed. 690: Methods of Inquiry is followed by the design and implementation of a Master's project in CSP 710A.
- **Capstone:** The final course in the program, CSP 710B, provides capstone and comprehensive experiences in which to apply research methods, theory and practice development, and inquiry skills. In the final semester, students write a theory and personal integration paper and take a simulated licensing exam as the comprehensive experience.

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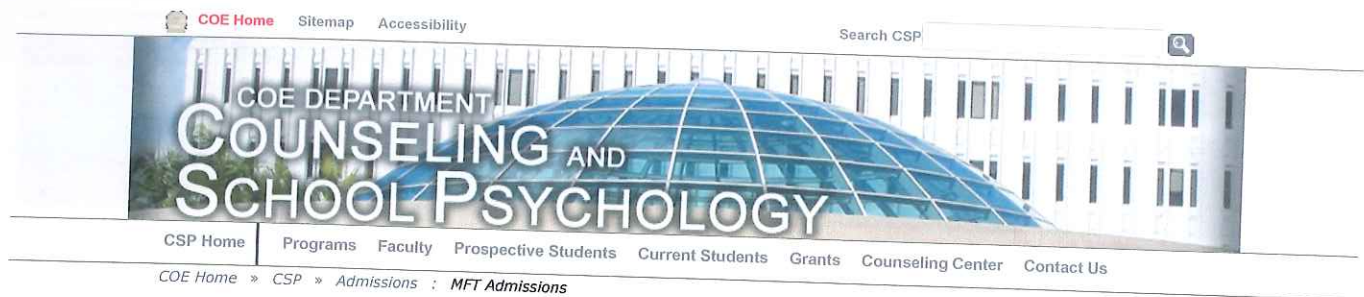
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ANNOUNCEMENT

ONLINE APPLICATION UPDATE

Beginning October 15, 2011, program applications and letters of reference will ONLY be accepted online.

MARRIAGE AND FAMILY THERAPY ADMISSIONS

Complete the [CSU Mentor Application](#) by **December 15, 2011** (SDSU Graduate Admissions FAQ's)

Complete the electronic MFT program application by **January 10, 2012**

Submit all paper materials (e.g. official transcripts and GRE scores) to [SDSU Graduate Admissions](#) by **January 10, 2012**

The admission process is conducted once a year in a two-stage process: review of the application followed by invited small group interviews, which will be held on **February 25, 2012**. The program seeks a diverse student body, including diversity in cultural background, age and experience. The ratio of acceptances to applications varies from year to year.

Two separate applications must be filed for admission consideration. One application is made directly to the [Graduate Division of the University](#). (Consult the Graduate Bulletin for information about University admission.) The second application is made directly to the [MFT program](#).

Specific requirements for admission include:

1. Baccalaureate Degree from an accredited college or university;
2. Undergraduate grade point average of at least 2.85 in the last 60 units taken (Transcripts must scanned and uploaded);
3. Postbaccalaureate grade point average of at least 3.0 in all units taken;
4. Graduate Record Examination (GRE) scores - scan and upload;
5. Three references with e-mail addresses;
6. Applicant's personal statement, including personal profile and professional goals;
7. Experiential background relevant to the counseling field, including work history, volunteer activities, and relevant life experience; and
8. Effective interpersonal skills appropriate to MFT as demonstrated by written recommendations, employment record, individual and/ or group interview, and other relevant life experiences.

Did you know?

- You do not need the Psychology Subject GRE
- There are no pre-requisite courses required for admission
- We accept students from a variety of undergraduate majors, no preference is given to specific majors
- The program is now 2 years and starts in the summer

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CONTACT:

Clare Gallegos

Executive Assistant
(619) 260-7441 | Phone
(619) 849-8125 | FaxFor admissions and general program
information:Admissions and Outreach
(619) 260-7988 | Phone
(619) 849-8138 | Fax

University of San Diego

5998 Alcalá Park
San Diego, CA 92110-2492
(619) 260-4600

ACADEMIC PROGRAMS

Overview

Beginning in Spring 2012, our curriculum will be revised to meet new requirements from the Board of Behavioral Sciences in California. The revised curriculum will include 54 main curriculum units and 6 Continuing Education Units. The revised curriculum will be posted in early November.

The USD Marriage and Family Therapy Program's mission is to help lead the transformation of family therapy by creating, educating, and actively supporting a community of future professionals who embody the philosophy and practice of a biopsychosocial, systems approach to family-oriented mental health care.

The Master of Arts in Marital and Family Therapy (MFT) is a non-thesis degree program requiring 51 units of coursework, 6.5 units in continuing education and successful completion of a comprehensive written examination. As part of the program, students complete a 12-month clinical practicum where they accumulate 500 direct client contact hours of which at least 250 hours are with couples and families. Students also receive over 200 hours of supervision from both faculty and practicum site supervisors. The MFT program at USD meets the guidelines for family therapy training set forth by the Board of Behavioral Sciences, which regulates licensure of marriage and family therapists in California. Additional requirements beyond the master's degree must be completed to obtain the license, primarily post-degree supervised clinical experience. The USD MFT Program has also been ACCREDITED by the Commission on Accreditation for Marriage and Family Therapy Education. The Commission on Accreditation is the standard setting organization for family therapy designated by the Department of Education. USD is one of only four-degree granting programs in California recognized by the Commission.

For full-time students starting in the fall semester, the degree can be completed in two full academic years. For students starting in the spring semester, the degree requires a minimum of two and a half years to complete since practicum placements begin only in the summer and fall. The schedule of coursework may vary each semester, but most courses are offered at least twice a year. Students choose coursework for each semester with the help of their advisors. Students must complete the program within five years. The majority of students are full-time although some part-time students are in the program. Part-time students are required to take 6 units/semester and usually work in a related mental health profession. Students have experience in a variety of backgrounds such as education, psychology, business, nursing, social work, the military, and pastoral and religious settings. Although a sizable number of students within the program come from California, a growing number of students come from other states within the U.S. and from other countries.

Among the four full-time faculty, one faculty member is Latina, while the other three are White. The full-time faculty is evenly split on gender, and represents diverse religious backgrounds. Among the adjunct faculty and community supervisors, one is Latino, while the others are White. Like the full-time faculty, the adjunct faculty and community supervisors are evenly split among male and female instructors, and come from diverse religious backgrounds. For the 2009-2010 academic year, 28% of the 56 students in the program come from diverse racial and ethnic backgrounds (12 Hispanic/Latino/Mexican, 2 Asian, 1 American Indian). Students in the program are predominantly female (52 female, 4 male). Although the majority of students in the program are Catholic, a large percentage of students come from various Christian and non-Christian backgrounds.

Clinical Emphasis in the MFT Program

The program emphasizes teaching students the clinical skills they need to be proficient marriage and family therapists. The program believes that all competent clinicians need to be able to utilize a biopsychosocial perspective. This perspective conceptualizes problems as the result of the complex interaction of biological, psychological, and social variables. Our students are taught the importance of considering possible biological factors in the etiology of presenting concerns and how to collaborate with the multiple professionals who come in contact with their clients. Further, the biopsychosocial perspective emphasizes the importance of social systems as important contexts for consideration during assessment and treatment. Although primary emphasis is put on the family as the key social system, the program also considers the role that larger social systems have on individual and family functioning. Students are taught to consider, for example, the role of extended family, legal, medical and school systems. A course on gender issues examines how gender socialization impacts individuals, couples, families, and the therapeutic process. Issues of diversity, such as ethnicity and race, socioeconomic status, and sexual orientation are also emphasized in the program.

The School of Leadership and Education Sciences

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California Mayors Education
Roundtable with Michelle Rhee:
12/14/11, 5:30 p.m. - 7 p.m.8th Annual Nonprofit Governance
Symposium

1/6/12 - 1/7/12, 8 a.m. - 4 p.m.

SOLES Spring Information Session

1/28/12, 10 a.m. - 12 p.m.

SOLES 9th Annual Action Research
Conference

4/27/12 - 4/28/12

The MFT Program is located in the School of Leadership and Education Sciences (SOLES), which also offers programs in Learning & Teaching, School Counseling, and Leadership Studies and Non-Profit Management. SOLES is large enough to provide significant educational resources, yet small enough for faculty to provide valuable personal attention to each student. In the August of 2007 we moved in to the new home of the School of Leadership and Education Sciences, which features 15 classrooms, a 200-seat auditorium, below-ground parking, a cafe, a 60-seat executive training classroom, a statistics lab, observation rooms for clinical work and supervision, an inner courtyard, a large methods classroom with video conferencing capabilities, a 2,000 square foot "Reading Room", and a two story entrance of approximately 1,600 square feet that can accommodate guest speakers and community events.

MFT COURSE REQUIREMENTS

PREREQUISITE COURSES:

1. Human Development
2. Counseling Theories or Theories of Personality

NOTE: Students who have not had these courses in their undergraduate studies can complete these requirements by taking a course or independent study/exam their first semester at USD.

MFTS 500	Research in Family Therapy (3 units)
MFTS 523	Family Therapy Theories I (3 units)
MFTS 524	Family Therapy Theories II (3 units)
MFTS 528	Psychopathology (3 units)
MFTS 529	Ethical & Legal Issues in Family Therapy (2 units)
MFTS 532	Human Diversity (3 units)
MFTS 533	Family Studies (3 units)
MFTS 541	Assessment & Treatment of Child/Family Problems (3 units)
MFTS 542	Psychological Testing & Evaluation (2 units)
MFTS 543	Developmental Psychopathology (3 units) - Human Dev. prerequisite
MFTS 544	Psychopharmacology (2 units) - MFT 228 prerequisite
MFTS 545	Families, Systems & Health (1 unit)
MFTS 546	Couples & Sex Therapy (3 units) - MFT 224 prerequisite
MFTS 570	Treatment of Drug and Alcohol Problems (2 units)
MFT 595, 596, 597	Practicum (5 units each)

NOTE: Student must complete 27 units of required coursework before beginning Practicum. Practicum begins only in the summer and fall semesters.

REQUIRED CONTINUING EDUCATION (CE) COURSES:

EDUC X-571	Child Abuse (.5 unit)
EDUC X-572	Gender Issues in Family Therapy (1 unit)
EDUC X-574	Domestic Violence and Child Abuse Seminar (1 unit)
EDUC X-577	Professional Issues in Family Therapy (1 unit)
EDUC X-578	Spiritual Issues in Family Therapy (1 unit)

ELECTIVE CONTINUING EDUCATION (CE) COURSES:

Students are required to take two of the following CE courses:

EDUC X-573	Group Therapy (1 unit)
EDUC X-575	Special Topics in Family Therapy (1 unit)
EDUC X-576	Self of the Therapist Seminar (1 unit)

www.sandiego.edu/soles

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CONTACT:

Anne Mumford

Interim Director of Admissions and Outreach

(619) 260-7988 | Phone
(619) 849-8138 | Fax

For admissions and general program information:

Admissions and Outreach
(619) 260-7988 | Phone
(619) 849-8138 | Fax

University of San Diego
5998 Alcalá Park
San Diego, CA 92110-2492
(619) 260-4600

ADMISSIONS

Marital and Family Therapy

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Program Information

Degree: Master of Arts in Marital and Family Therapy

Approximate Time to Completion:

- **Full Time:** 2 years
- **Part Time:** 2.5 - 3 years

Units: 54 SOLES units and 6 Continuing Education units

Class Schedule: Each class typically meets once per week at 9:00 a.m., 1:00 p.m., or 4:00 p.m. for 2 hours and 50 minutes. Most students take 3 classes per semester. Summer and intersession classes typically hold more frequent class meetings.

Enrollment: This program enrolls approximately 30 new students each fall.

Application Deadline: This program admits students for the fall and spring semesters. [Click here for application deadline information.](#)

Financial Aid: [Click here](#) for information on financial aid.

What can I do with this degree? This program prepares students to become professional marital and family therapists. Graduates of the USD MFT program usually work in mental health agencies, set up their own private practices, or go on to doctoral work. Family therapy is different from other mental health professions because of its emphasis on treating couples and families, its emphasis on present day problems instead of historical or intrapsychic conflicts, and its focus on understanding interpersonal relationships as a way of treating mental health problems. This program prepares students for licensure with the California Board of Behavioral Sciences as [Licensed Marriage and Family Therapists \(LMFTs\)](#).

For more program information, click [here](#) to visit the department website.

Application Checklist

- The University of San Diego Graduate School Admission Application. This application can be completed online at: www.sandiego.edu/admissions/graduate/apply/application.php
- The application fee of \$45. Checks should be made out to the University of San Diego.
- One official sealed transcript from all colleges and universities attended.
- One official score report with the results of the [Graduate Record Examinations \(GRE\)](#) General Test or the [Miller Analogies Test \(MAT\)](#).
- Three professional letters of recommendation from professors or employers.
- A 500-word statement of purpose.
- A current resume.
- Required documents for international students (if applicable).
 - Official score reports for the [Test of English as a Foreign Language \(TOEFL\)](#) or the [International English Language Testing System \(IELTS\)](#).
 - Transcript Evaluation Report.
 - [Certification of Finances Form](#) and required documentation.

Requirements for Admission

Standardized Testing Requirements

- Applicants must provide scores from the [Graduate Record Examinations \(GRE\)](#) General Test or [Miller Analogies Test \(MAT\)](#). Scores must be less than five years old.
- The minimum GRE or MAT score is an overall score in the 50th percentile or above on each section.
- The University of San Diego's Institution Code numbers are 4849 (GRE) and 1972 (MAT). This number must be included on test registration forms in order to have the official results sent to the university. Standardized testing must be completed well in advance of the deadline.

Education Requirements

- Applicants must complete a bachelor's degree prior to beginning the program.
- The minimum cumulative Grade Point Average is 3.00 (on a 4.00 scale) in all undergraduate and graduate coursework.



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Application Deadlines

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NEWS

CCTE Distinguished Teacher Educator Award, 2011 - Robert Infantino, PhD
Dean Cordeiro Visits Schools in Ghana
Pat Libby Authors 'The Lobbying Strategy Handbook'

EVENTS

California Mayors Education Roundtable with Michelle Rhee
12/14/11, 5:30 p.m. - 7 p.m.
8th Annual Nonprofit Governance Symposium
1/6/12 - 1/7/12, 8 a.m. - 4 p.m.
SOLES Spring Information Session
1/28/12, 10 a.m. - 12 p.m.
SOLES 9th Annual Action Research Conference
4/27/12 - 4/28/12

- Two pre-requisite courses are required by the program. Students who have not taken these courses in their undergraduate studies can complete these requirements by taking a course prior to beginning the program or during their first semester at USD, either through an online program or in a traditional classroom setting. Information on these pre-requisites can be found [here](#).

Experience Requirements

- Experience in a related field is recommended, but not required for admission.

Interview Requirements

- After an initial review of applications to the Marital and Family Therapy program, the most qualified candidates will be invited to USD for a 4-hour group interview (8:30 a.m. - 12:30 p.m.) with the MFT faculty.
- Applicants who live outside California and surrounding states (Arizona, Oregon, Washington, Utah, or Nevada) will have the option of participating in a phone interview. However, out-of-state applicants are strongly encouraged to attend the on-campus group interview, if possible.

Requirements for International Applicants

Please note that international applicants must submit additional materials in order to be considered for admission. More information on these requirements is available [here](#).

- A Course-by-Course Transcript Evaluation Report from [World Education Services](#) (WES) or [Education Credential Evaluators](#) (ECE). Transcripts issued directly in English by the academic institution are preferred. Otherwise, all transcripts that are not issued in English must be officially translated by an approved agency.
- The [Test of English as a Foreign Language](#) (TOEFL) or the [International English Language Testing System](#) (IELTS) is required and may only be waived if English is the applicant's primary language or if he or she obtained a bachelor's degree in the U.S., Great Britain, Canada or Australia.
 - TOEFL minimum scores:
 - Internet-based test: 83
 - Computer-based test: 237
 - Paper-based test: 580
 - IELTS minimum score:
 - Band score 7
- [Certification of Finances Form](#) and required documentation.

Deadline to Apply

All application materials, including transcripts, test score reports and letters of recommendation, must be received by the Office of Graduate Admissions by the deadline in order for your application to be considered. The current deadlines for admission to this program can be found [here](#).

Application Status and Decisions

To confirm that application materials have been received or to check the status of your application, please log in to the [MySanDiego portal](#) with your applicant log-in or contact the Office of Graduate Admissions at 619-260-4524. Admissions decision letters are sent via US Mail.

Send all application materials to:

Office of Graduate Admissions
University of San Diego
5998 Alcalá Park
San Diego, CA 92110-2492

Phone: (619) 260-4524
Fax: (619) 260-4158
Email: grads@sandiego.edu

[Request More Information](#)

For questions about this program or the admissions requirements contact:

Office of Admissions and Outreach
School of Leadership and Education Sciences
University of San Diego
Mother Rosalie Hill Hall 149

Phone: (619) 260-7988
Email: solesadmissions@sandiego.edu

[Schedule a Visit](#)

www.sandiego.edu/soles

QUICKLINKS: [SOLES](#) | [USD](#)

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About the Department of Marriage and Family Therapy



As one of seven innovative academic units in the David B. Falk College of Sport and Human Dynamics at Syracuse University, the Department of Marriage and Family Therapy (MFT) is one of the longest-standing and most distinguished programs in the country. Coursework at the master's and doctoral levels focuses on the family system and factors that impact it, as well as methods for facilitating the well being of the family unit. Options for part-time study are available, including opportunities to begin the program during any semester or the summer.

The Department is purposefully located in the Syracuse community at Liberty Resources and the Brownell Mental Health Clinic at 1045 James Street, allowing students a unique opportunity for education in real time within and among a diverse and professionally trained mental health work force.

This site includes the Goldberg Couple and Family Therapy Center, a clinical training and research facility equipped for live and videotaped supervision, which provides MFT services to the surrounding community. The MFT program works cooperatively with a number of well-established local human service agencies that provide training and research opportunities for MFT students.

At any given time, marriage and family therapists are treating some 1.8 million people nationwide, addressing issues such as drug and alcohol abuse, depression, marital distress and other conflicts. Syracuse University's Department of Marriage and Family Therapy has one of the longest-standing accredited master's and doctoral programs in the country.

More About Our Department

- ▶ [Learn More About the Goldberg Couple and Family Therapy Center](#)
- ▶ [Learn More About Our Master's Program](#)
- ▶ [Learn More About Our Doctoral Program**](#)
- ▶ [2011-2012 Fast Facts about the MFT Program](#)

***Please note that applications for entry into the Ph.D. program in Marriage and Family Therapy are not being accepted for the 2010-2011 academic year.*

David B. Falk College of Sport and Human Dynamics Admissions Application Information



David B. Falk College of Sport and Human Dynamics Admissions

Application Information

To access the materials you need to submit for admission to Syracuse University, click on one of the links below. You can begin work on your application at your leisure, but you do not need to submit the application until you are ready to do so.

Undergraduate Application Information:

[University Information for Undergraduate Applications](#)

[Undergraduate Application Page at Central Undergraduate Admission page](#)

Important Dates for Application and Admission

Undergraduate Admissions:

Fall Admission Deadlines:
 Freshman Early Decision applications November 15
 Freshman Regular Decision applications January 1
 Transfer Applications January 1**
 Spring Start Deadline November 1

****Future students please note:** Transfer applications will be accepted on a space-available basis after January 1

Spring Admission Deadlines:

Applications for spring must be postmarked by November 1.

Graduate Application Information:

Graduate - How to Apply

For more information on undergraduate and graduate study in the David B. Falk College of Sport and Human Dynamics, contact us at 315-443-5555 or falk@syr.edu.

Important Dates for Application and Admission

Graduate Admissions:

Recommended application deadlines:

For applying for scholarships and assistantships—January 15
 Spring Start Deadline November 1
 Fall Start Deadline March 15



MFT Master of Arts Academic Program

1. Course Requirements

Marriage and Family Therapy Required Courses

MFT 661 Introduction to MFT Practice
MFT 662 System Dynamics in a Group Setting
MFT 671 Introduction to Family Systems
MFT 672 Couple Therapy: Theory & Techniques
MFT 681 MFT Ethics and Issues
MFT 682 MFT Theory and Techniques
MFT 688 Family Therapy Across the Life Cycle
MFT 750 Introduction to Marriage and Family Therapy Practicum
MFT 760 Practicum in Marriage and Family Therapy I
MFT 761 Practicum in Marriage and Family Therapy II
MFT 762 Practicum in Marriage and Family Therapy III
MFT 763 Practicum in Marriage and Family Therapy IV
MFT 567 Sexual Issues for the Helping Professional
MFT 600 Selected Topics: Family Therapy Practice in Substance Abuse or
SWK 781 Alcohol and Other Drugs in Social Work Practice
SWK 662 Applied Research in Social Work
SWK 760 Psychopathology
MFT 684 Family Therapy Perspectives on Cultural Diversity
MFT 997 Master's Project or Comprehensive Examination

MFT Elective Courses

MFT 764 Practicum in Marriage and Family Therapy V
MFT 641 Divorce Mediation
MFT 686 Play Therapy
MFT 687 Spirituality in Therapy
MFT 600 Trauma Focused Therapy with Children and Families
MFT 600 Couple and Family Therapy with LGBTQ Relationships
EDU 647 Statistical Thinking and Applications
SWK 626 Persons in Social Context